

79/2 d

For the Furthur Improvement
of Dancing, . *A Treatis*
of Chorography or y^e Art of
Dancing Country Dances
after A New Character,
In which

The Figures Steps, & Manner of
Performing are describ'd, & y^e Rules
Demonstrated in an Easie Method
adapted to the Meanest Capacity.
Translated from the French of Mon^{sr}
Feuillet, and Improv'd w.th many
additions, all fairly Engrav'd on Copper
plates, and a new Collection of Country
Dances describ'd in y^e same Character
by John Essex Dancing Master.

LONDON.

Sold by I. Walsh & P. Randall Musical Instrument
Makers in Ordinary to her Majesty, in Catherine
Street near Somerset House in y^e Strand, I. Hare at y^e
Viol & Flute in Cornhill, I. Cullen without Temple bar, & by y^e
Author at his House in Rude lane Fenchurch street. 1710

MVSEVM
BRITAN
NICVM

a. 3747.

34.

To Her Grace the
Dutches of Bolton
Madam.

As Every thing that is
Curious & Novel at first stands in need of y^e Pa-
tronage of some illustrious name to protect
it, I have wth all Humble Submission to your
Grace made Choice of yours, with this as-
surance that what ever your Grace is pleas'd
to favour y^e World will accept, for as all you
say & doe is agreeable, your Grace can no sooner
approve of a Performance in an Art in which
we all know your Grace has Condes ended
to Excell, but every body will applaud it, where-
fore without depending on y^e Merits of this Trifle
I shall only ask Pardon for y^e ambition I have assum'd
in laying it at your Graces feet, whose particular good-
ness & Condesention to all gives me y^e vanity
to subscribe Madam

Your Graces most obedient
& most Humble Servant
John Essex.

The PREFACE.

Every Country has had
some Particular manner of Dancing
peculiar to it self since ^{the} beginning
of the World but this which we call
Country Dancing is originally the
Product of this Nation and is used
in most of the Courts in Europe.
it is become a mode of Dancing as
being more agreeable & Entertain-
ing to Publick Assemblies,
and so easie that theirs scarce
any body of what Capacity so-
ever but is Capable of Learning
them, and take pleasure in this
Art. I may rather say
diversion.

And since Mon.^{sr} Feuillet has
been so kind to his own Country, as to
form it into a Character easie to be un-
derstood, M.^r Isaac has been equally as
Generous to Encourage it here, by put-
ting M.^r Weaver upon the First Tra-
nslation to whom we are much In-
debted to for his Improvement.

I am humbly of opinion it will
be no ungratfull Subject to y^e Quality
and Gentry of this Nation, as well as y^e
Masters, to have y^e Manner of Country
Dances made easie pleasant & famili-
ar to them. I present you w.th some Country
Dances of y^e French which are these the Fe-
male Saylor, y^e Pantomime, Gascone
Diligent & Micrime, all the rest are
my own Composing.

Elements, or Principles of Chorography.

The Left side of the Roome.
Each leaf of this book represents y^e Danceing Roome. viz: the upper part of the leaf where the Musick stands represents the upper end of y^e Roome. the lower part of the leaf represents y^e lower end of y^e Roome. and the two sides of the leaf represent the two sides of y^e Roome.

The Right side of the Roome.
Having given you thus a notion of the Roome. you must take care in y^e practise to hold always exactly y^e upper end of the book against y^e upper end of the Roome so that whatever Motion you make y^e book may never come out of its naturall situation.

The lower end of the Roome.

Of the Presence of y^e Body.

The Body of Man is represented by the figure A.B.C.D.

A. shews y^e forepart B.
shews the back part and { C. D.
C.D. the two sides..... { A
B

The Body of the Woman is represented as that of y^e Man with this difference that it has a small half moon more as you may see by y^e figure E.F. G.H. { E
F G H

How the Body is represented over against the four sides of the Room.

The figure I. represents y^e Body against y^e upper end of y^e Room. I

The figure K represents y^e Body ag^t y^e lower part of the Room

The figure M. represents y^e Body ag^t y^e right side of y^e Room. and the figure L. represents the Body against the left side of the Room.

M

K

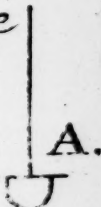
The left side of the Room.

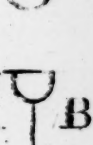
The right side of the Room.

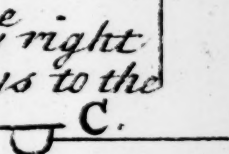
The lower end of the Room.

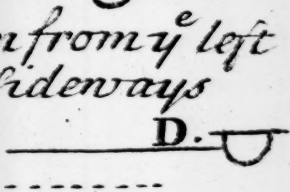
Of the Figures of Dances.

The figures of Dances are represented by lines, which begin from y^e presence of the Body, & which goe sometimes forward, & sometimes backward, sometimes sideways to y^e right, and sometimes sideways to y^e left, either straight or round, but one must observe exactly from whence those lines begin, for some of them begin from the fore part of y^e presence of y^e Body, & some from y^e back part, & the other from the sides.

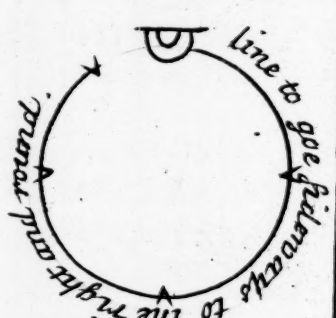
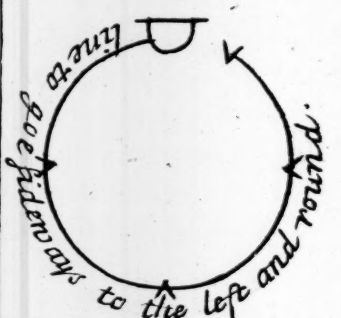
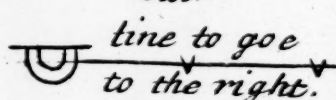
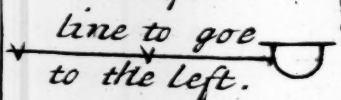
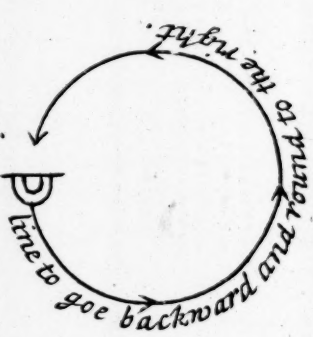
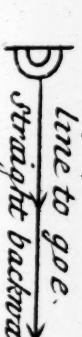
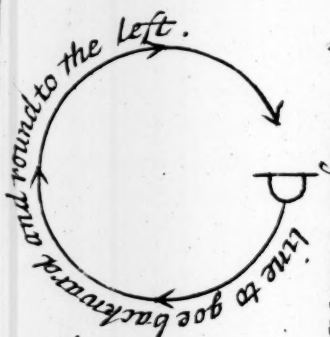
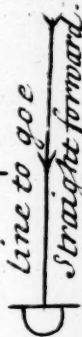
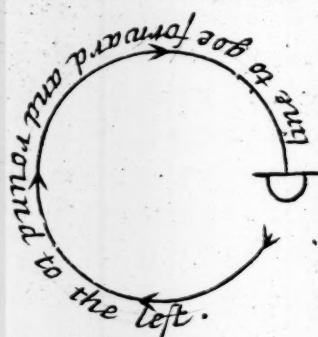
Those that begin from y^e fore part of the presence of the Body, are to goe forward as the line A. shews 

Those that begin from the back part are to goe backwards as the line B. shews 

Those that begin from y^e right side are to goe sideways to the right as y^e line C. shews 

Those that begin from y^e left side are to goe sideways to the left as y^e line D. shews 

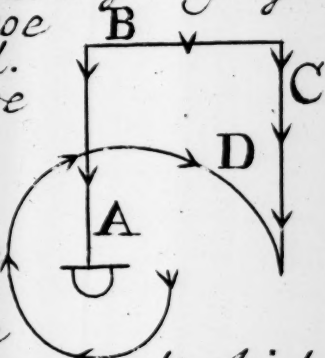
*Examples of all the Different
Lines hithertoo mention'd.*



*How with the Signes
you may form what figure of Dance
you please as the figure A.B.C.D. shews
which I give here for an Example.*

*The line A. as I have already
said is to goe straight forward.
The line B. is to goe sideways to y^e right
The line C. is to goe
straight backward.
The line D. is to goe
round forward.*

*Observe for
greater facility that
the small Characters
which you see from
distance to distance, and which
are made like small Vs mark the
situation of the Body, as it moves
as also the presence of the Body
which is always at the beginning
of every figure of a Dance, and
you must likewise observe that it is
the upper part of the V. that shews
the fore part of the Body.*



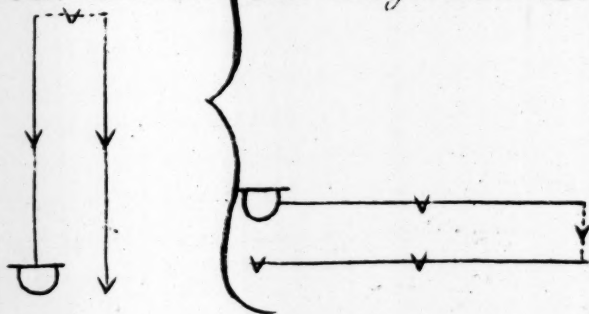
*These small Vs will serve also
to mark the measures of y^e Dances
as will be shewn hereafter.*

Of the Pointed Line.

The pointed line (upon which one doth not goe, & which represent no figures of a Dance) serves chiefly to leade the sight from one line to another, as when you will come back upon y^e same line, on which you have gone already.

Example

To goe straight forward & come back on the same line. To goe sideways and come back on the same line.



A Pointed line is that also upon which will be placed all motions of Hands, and Feet and other signes, which are done in y^e same place as will be seen hereafter.

Of y^e Feet, steps, Hands & Armes.

Tho' my designe is not to mark any steps in Country Dances, being willing to leave the Dancers y^e liberty of composing the same as they please; there are notwithstanding some motions with y^e Feet, Hands & Armes which I can't omitt incerting here.

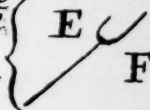
The Foot is represented by the figure A.B. of which A. shews y^e Heele & B. the Toe



The step is represented by the figure C.D. of which C. shews the beginning and D. the end.



The Hand is represented by the figure EF. of which E. shews y^e Thumb and F. y^e fore finger.



The Arme is represented by the figure G.H. of which G. shews the shoulders and H. the Wrist.



Of the Motions of the Hands and Feet, and other Signes.

Tis to be observ'd that the lines serve not only to denote y^e figures of Dances, but likewise for a foundation to describe all motions of the Hands and Feet and other figures, observing that all what is mark'd at the right side of y^e line is always either right Hand, or right Foot, as also, that all what is mark'd at the left side is always either left Hand or left Foot.

Example.

To Stamp once with y ^e Toe upon the Ground.....	
Stamp once the Heele upon the Ground.....	
Stamp once the flat of the Foot upon y ^e Ground.....	
Stamp three times the Toe upon the Ground.....	
Stamp three times the Heele upon the Ground.....	
Stamp three times the flat of y ^e Foot upon the Ground.....	

ands
res.
re
e
y
se
ll
and
hat
ne
right
d
ft

To walk one step forward and
stamp y Ground with the flat of
the Foot as in fencing -----

Give the Hand to the Person
you Dance with. -----

Let goe the Hand -----

Give both Hands -----

Let goe both Hands -----

Strike with the Hand
that is presented -----

Clap both Hands together once -----

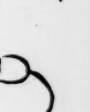
Clap both Hands together
three times -----

Make sign with the
finger once as threatning -----

Make sign with the finger
three times as threatning -----

Make sign with the finger
once as to bid one come -----

Make sign with the
finger three times as
to bid one come -----



Of the Motions of the Hands and Feet, and other Signes.

Tis to be observ'd that the lines serve not only to denote y^e figures of Dances, but likewise for a foundation to describe all motions of the Hands and Feet and other figures, observing that all what is mark'd at the right side of y^e line is always either right Hand, or right Foot, as also, that all what is mark'd at the left side is always either left Hand or left Foot.

Example.

To Stamp once with y^e
Toe upon the Ground.....



Stamp once the Heele
upon the Ground.....



Stamp once the flat
of the Foot upon y^e Ground.....



Stamp three times the
Toe upon the Ground.....



Stamp three times the
Heele upon the Ground.....



Stamp three times the
flat of y^e Foot upon the Ground.....



Give the Hand to the Person
you Dance with.-----

Give both Hands

Let goe both Hands

Strike with the Hand
that is presented---

Clap both Hands together once &

Clap both Hands together
three times -----

Make sign with the
finger once as threatening

Make sign with the finger
three times as threatening--

Make sign with the finger
once as to bid one come....

make sign with the
finger three times as
to bid one come...

Turning y^e Wrist once.....

Turning y^e Wrist three times.....

Turning both
Wrists once.....

Turning both Wrists three
times as when you
wind thread.....

Bend both Knees.....

Rise on both Feet.....

Jump on both Feet.....

Turn to y^e right on both
Feet a quarter of a turn.....

Turn to the left on both
Feet a quarter of a turn.....

Turn to the right on both
Feet half a turn.....

Turn to y^e left on both
Feet half a turn.....

Jump on both Feet turning
a quarter of a turn to y^e right.....



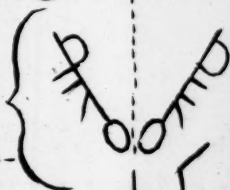
Jump on both Feet
turning a quarter of
a turn to y^e left.....



Jump on both Feet
turning half a turn
to the right.....



Jump on both Feet
turning half a turn
to the left.....



A bended step.....

A risen step.....

A bended & risen step.....

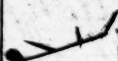
A step upon the
Legg that moves
or a bound.....



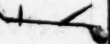
A step before you put the
Foot upon the Ground,
or a hopp-----



Balancing with y^e right Foot



Balancing wth y^e left Foot



A Rigadoon step upon
the line forward-----



A Rigadoon step upon
the line backward-----



Honour to y^e left viz.
stepping sideways with y^e
left Foot & drawing the
right Foot behind-----

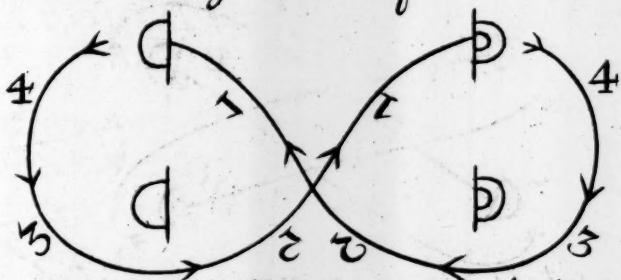


Honour to y^e right viz.
stepping sideways with the
right Foot and drawing
the left Foot behind-----





*How the Measures of
Dances, have relation to
the Measures of Airs .*



*One must remember that it has been
said heretofore, that y^e small V^s which
are marked on the figures of Dances,
represent not only the presence of y^e
Body, when it moves, but that they
likewise serve to mark y^e measures &
have the same effect in Dances as bars
have in Musick, as may be seen by y^e
figure above which I give for an example
which figure is of 4 measures like
the Aire that is set down on y^e top
of this leaf, which is also of 4 measures,
the first of which has relation to
the first measure, of the Dance the 2.
to the 2^d of the Dance. &c.*



To know when you must let pass some measures of the Aire without Dancing, as when two or more persons goe one after another.

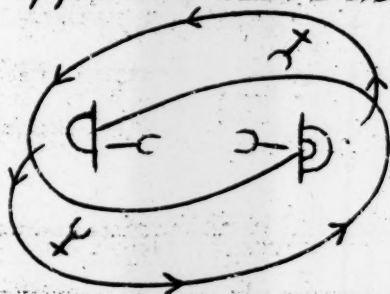


In this figure representing by four persons mark'd A.B.C.D. you must observe that y^e two lines A. and D. in their beginning are cut obliquely each by two small barrs, which shews that those two persons, must not begin before they have lett pass two measures of y^e Aire, and if there be a greater or smaler number it must be observ'd in proportion.

This being thus known I say that the two persons B. & C. who have no measures to count, must begin presently while y^e two other persons A. & D. count two measures after they begin in their time.

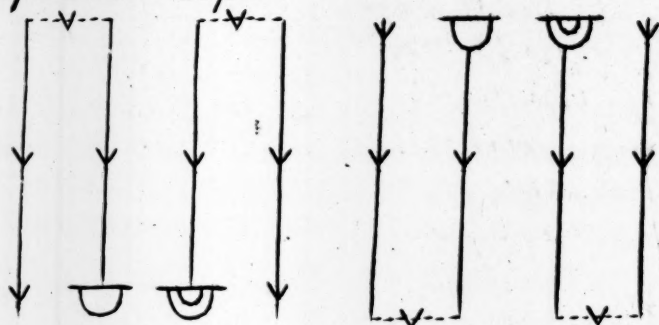
Advice concerning & steps that best suite with Country-Dances.

The most ordinary steps in Country Dances (those excepted that are upon Minuet Airs) are steps of Gavot, drive sideways Bouree step and some small Jumps forward of either Foot in a hopping manner, or little hopps in all round Figures as the preeceding & following are, one may make little hopps or Bouree steps but little hopps are more in fashion



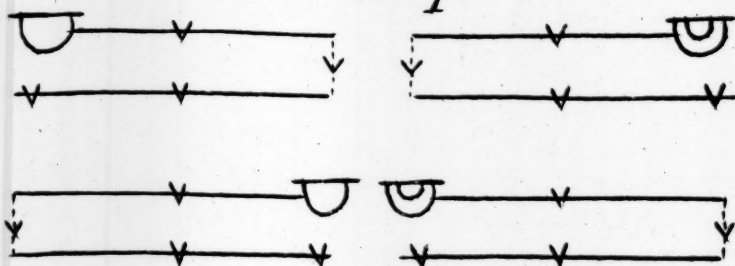
As it is ordinary that every figure of a Dance ends at every cadence or end of the Aire, it will be proper to make a small Jump upon both Feet.

In all figures that goe forwards,
and backward, or backwards, and
forwards, you must always make
Gavott steps.



In all figures that goe sideways
you must always drive sideways.

Example



When it will be requisite to make
other steps, than them wee have men-
tion'd, as Rigadoon steps, balances &c.
they shall be mark'd upon y^e figures.

What Country Dances are, & how they must be perform'd.

A Country Dance is nothing but a Couplet or part of a Dance, alway repeated, first by two, by 4. 6. 8. 10. &c. and at last by as many Couples as the number of People amounts too.

I call Couple the man and the woman that figure together.

A Couplet in Country Dances is a certain quantity of figures, that fill up the tune.

The same Country Dance may have severall Couplets or parts, which are like severall verses of Songs upon the same tune.

Each Couplet of a Country Dance is divided by figures viz. first figure 2.^d fig: 3.^d fig: 4.th fig: 5.th fig: &c.

The first figure is always that by which one begins, and goes on till you arrive to y^e last, which will be the end of y^e part, which is to be repeated not only by them who have begun, but also by all the other Couples.

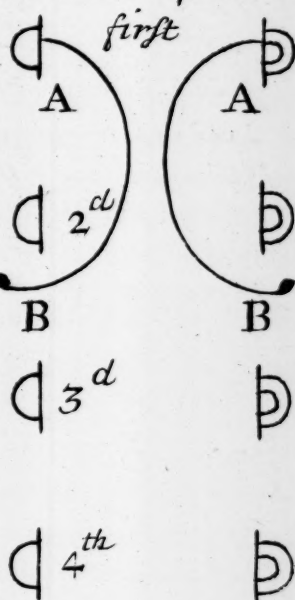
who must follow the same way as the first, and shall likewise continue in y^e same order, till every Body be arriv'd to the same place from whence they began, and then the whole part will be intierely finish'd, and there every Couple make their Honour as they finish.

But if there be a second part, you must instead of making your Honour, goe on in the same order, as you have done in the first, and putt off making your Honour till you come to y^e end of the last part.

Country Dances are Danced with as many Persons as you please, provided it be an even number, I mean as many Men as Women, placed upon two lines the Men on one side & y^e Women on y^e other, of which all y^e Couples ought to be distinguished viz. first Couple, 2.^d 3.^d 4.th 5.th 6.th Couple &c.

As it wou'd be very
difficult for me to men-
tion all figures that
Compose a Country
Dance, and that it
wou'd occasion too
much trouble, I'll
content my self for
brevity sake, and to
make the thing more
easie, & give one
only for an Example
as you may see from
A. to B. wherein I

Example



suppose that all y^e rest is compre-
hended, & which I look upon as an
abridgm.^t to all y^e figures that
Compose a Country Dance.

There are two cheif Designs of Country
Dances, upon which all the different fi-
gures that may be inuented are founded.

The first design is, that every person what-
ever figure he makes, ends all y^e repetitions
to the same side, that is to say that y^e Man
must not change his place but wth anothe-
r Man, & a Woman but with a Woman.

The second design is, when y^e Men end all their repetitions in y^e Womens places, and the Women in the Mens places.

In the first design there are four things to be observ'd.

1.st When a Couple have begun to Dance, they must not give off till they are come down to the last Couples place as from A. to D.

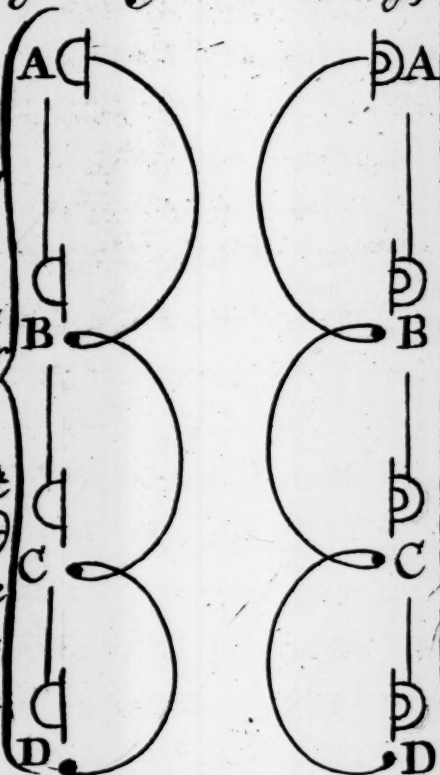
2.^d Every repetition must begin always at the first Couple A. & end at the Second Couple B. then to the third Couple C. to the fourth D. &c. and so to come down from Couple, to Couple till you arrive to the last Couple, where then all y^e repetitions of y^e last Couple are at an end, & that Couple Dances no more but when other Couples coming down, in their turn they move up.

3.^d That a Couple ought not to begin to Dance, till they're come into the first Couples place, as in A.

4.th That a Couple that is come to y^e first Couples place must not begin to Dance, till y^e precedent Couple has made two repetitions before as from A. to C.

Demonstration of the First Design of Country Dances.

Observe
also that every
time that a
Couple end
their repetition
under another
Couple, the
Couple that
is above must
move up and
take y^e place
of them that
goe down.



In the second design there are
also four things to be observ'd.

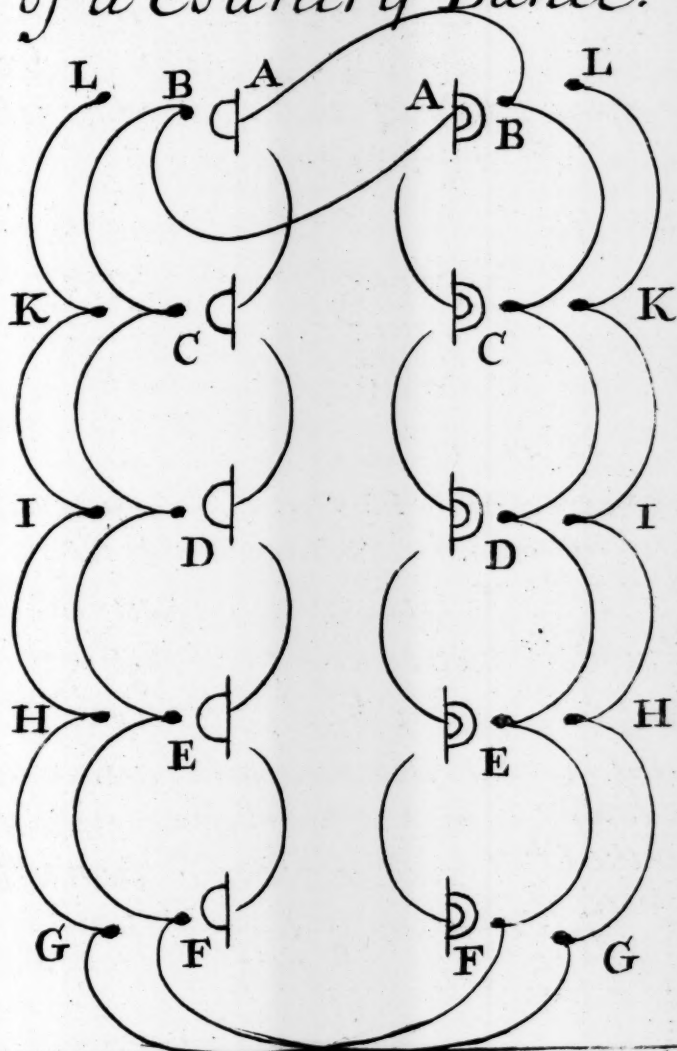
I.st When a Couple begins to Dance
from what ever place they begin they
must not discontinue till they are arriv'd
not only to y^e last Couples place, but also
to y^e very place where they have begun.

2^d Every time that a repetition begins again, the same increases always by Couples, so that y^e Dance which before was but of two, comes to be of four, then of 6. of 8. 10. &c. till every Body be in motion.

3^d When a Couple comes into the first Couples place they must follow the same way which the preceeding Couples have gon.

4th When a Couple is come down to the last Couple and finds there no Body more to Dance with, then that same Couple Dances again together and afterwards moves up always Dancing, till they come to the same place where they have begun, & then all the repetitions of that Couple are at an end.

*Demonstration of
the Second design
of a Country Dance.*

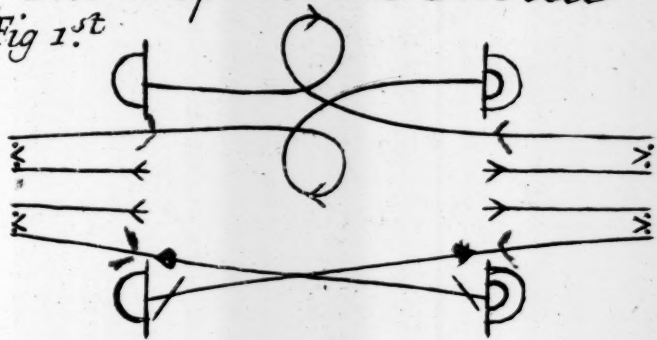


When there is two or more parts in a Country Dance, you'll find the same mark'd one upon another and they will be divided by a barr a cross, of which if upper one shall be if first, the next if second, and the under one if third, as you may see in if Country Dance, call'd if Diligent which has two parts, & the Pantomime which has three.

Whereas Right Hand & Left being very difficult for if Reader to explain at first view, especiatly if it be above three quarters round, I shall (therefore) for the greater ease of the Reader, write down in the middle of if figure, how often you ought to Right Hand, and left the figure, that is mark'd down for three quarters round, as you'll find in if Great Turk, but if Right Hand and left happen to be done once and a halfe round or more, I shall only in the Character (to avoid Confusion) write downe as before and in words specify how often you are to Right Hand and left.



The Trip to the Jubilee
Fig 1st



Trip to the Jubilee

26

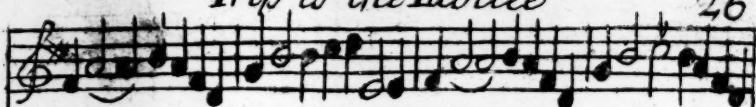
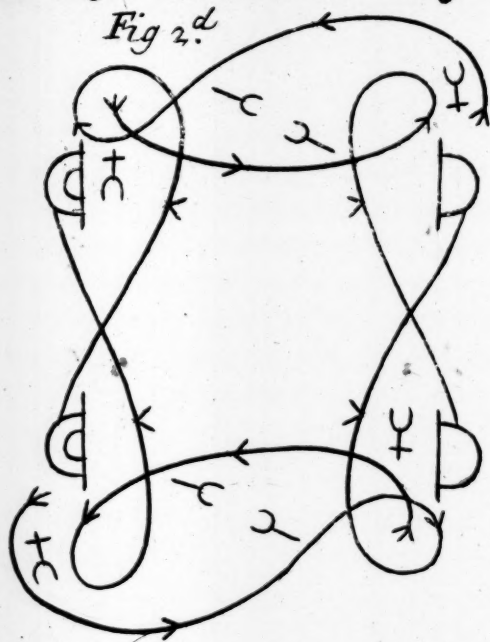


Fig 2.^d



Trip to the Jubilee

27

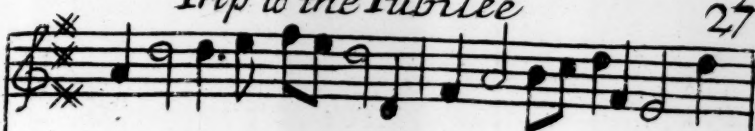
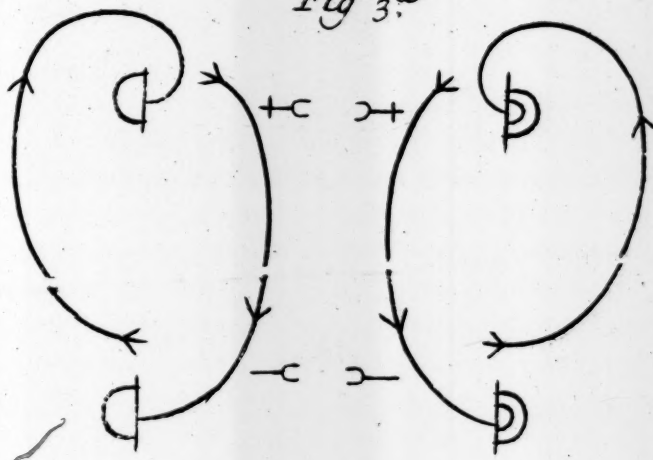


Fig 3^d



Trip to the Jubilee

28

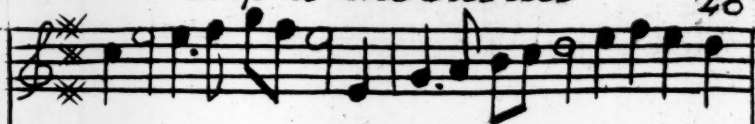
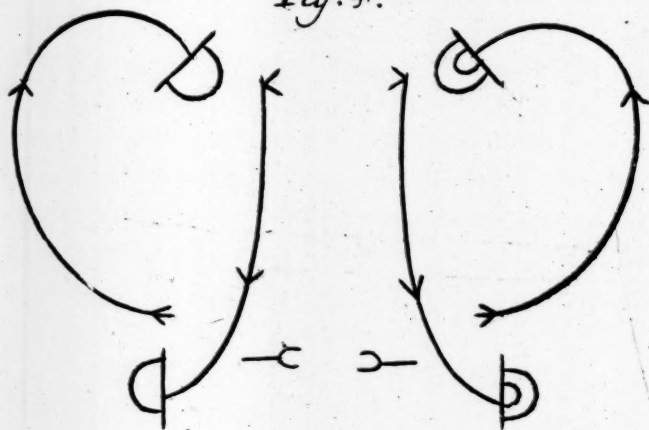


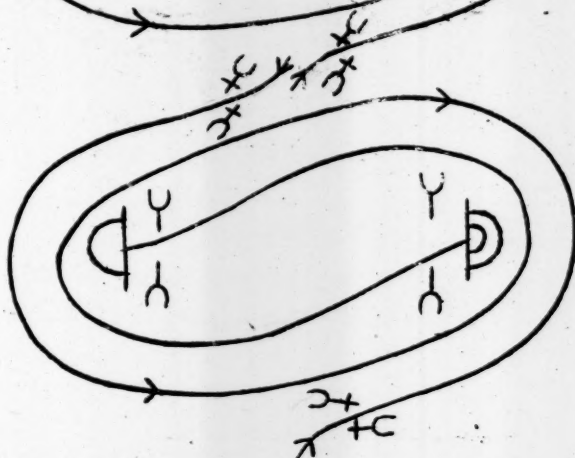
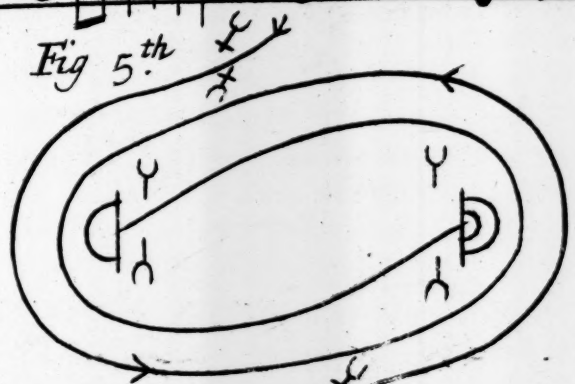
Fig. 4th



Trip to the Jubilee



Fig 5th

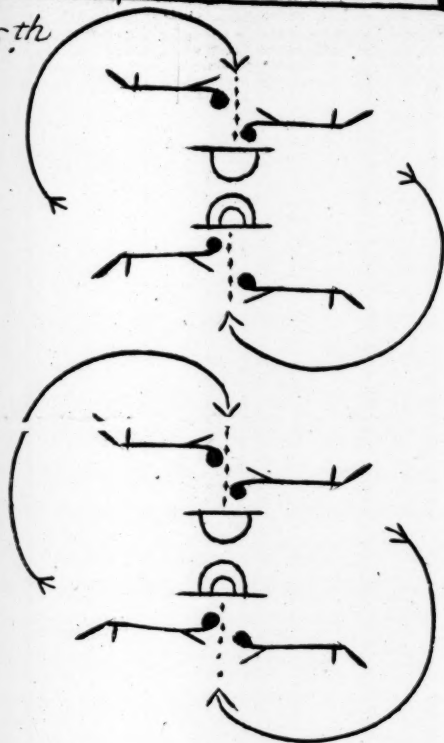


Imp to the Jubilee

30



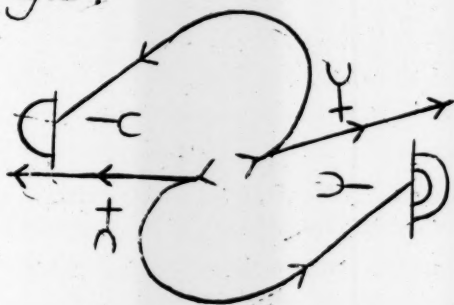
Fig. 6th



Fin.



Micar'eme
Fig. 1st

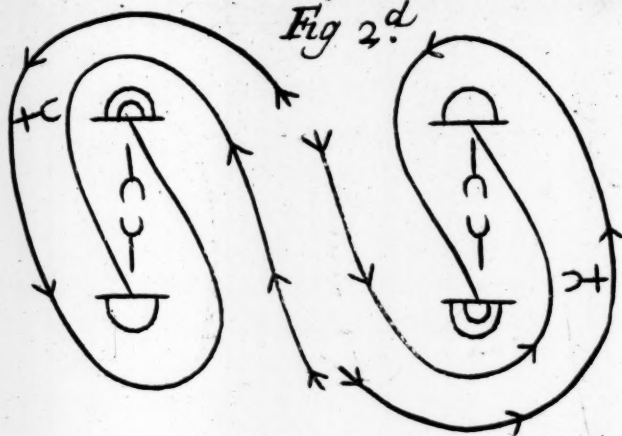


Micar'eme

32



Fig 2^d





Micar'eme

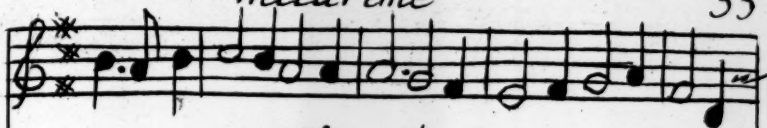
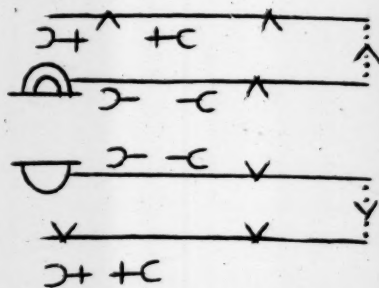
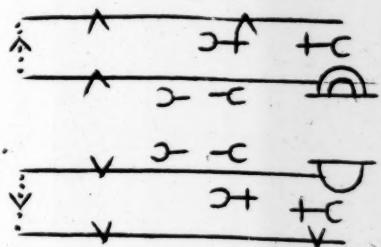


Fig 3.^d



Micarème

34

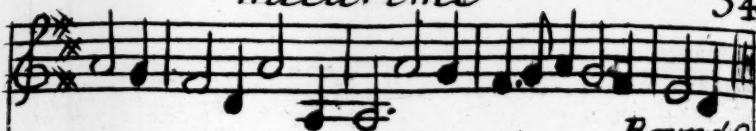
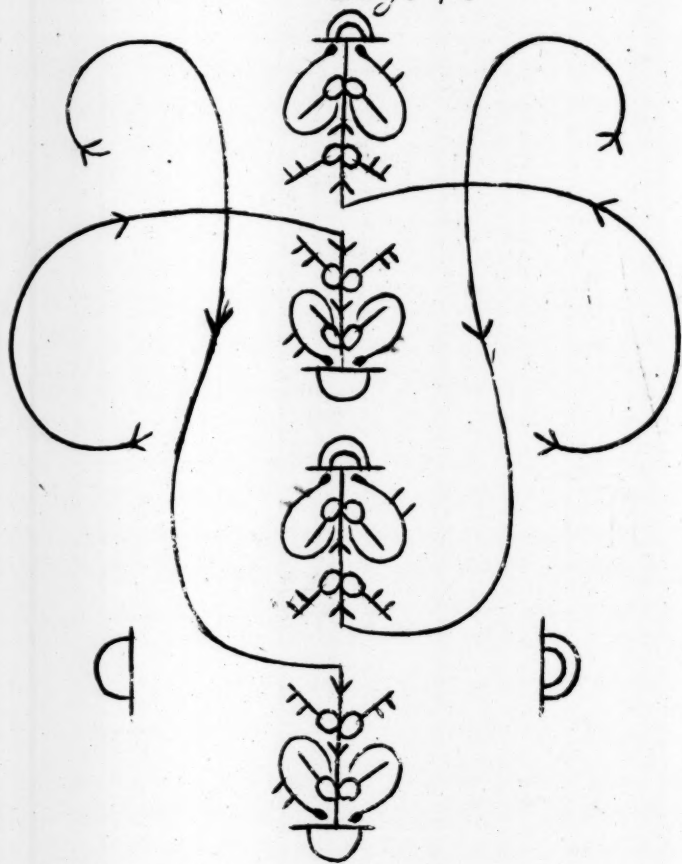


Fig. 4th

Round 0

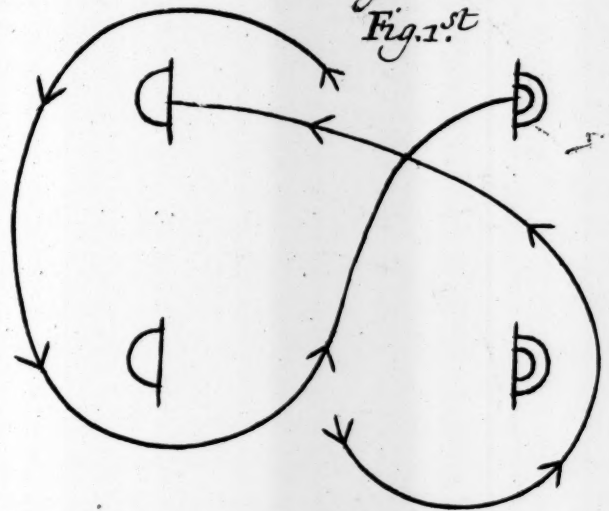


Fin.

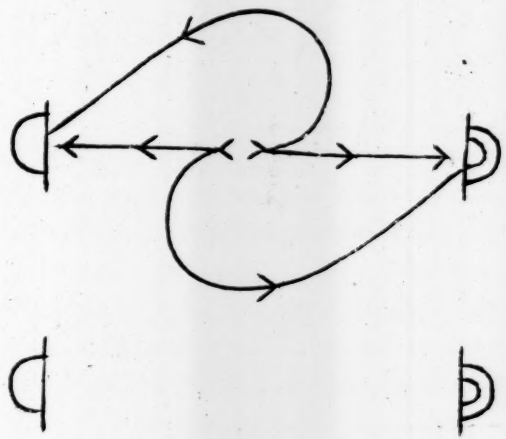
nd 0



The Diligent
Fig. 1st



2^d Part

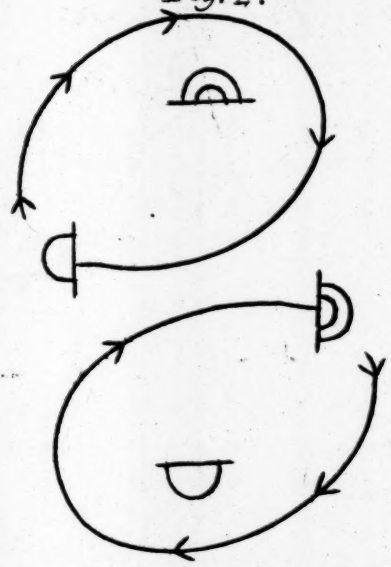


The Diligent

36



Fig. 2.^d



2.^d Part

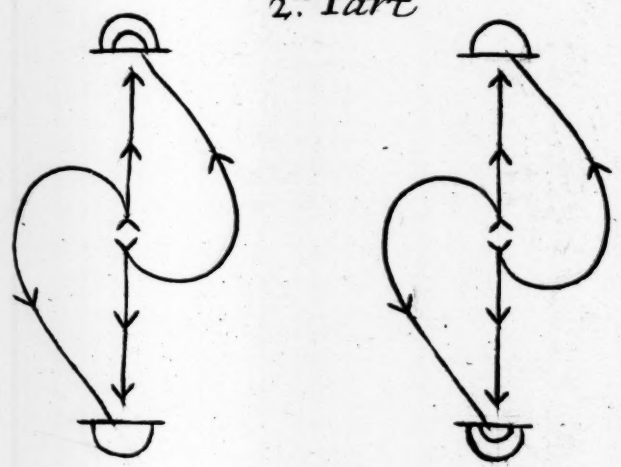
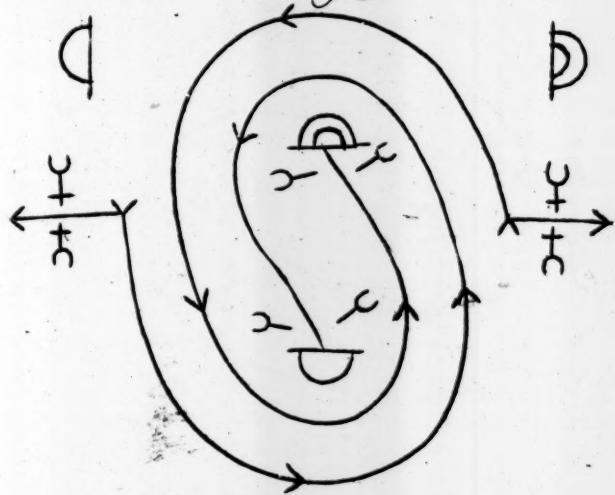
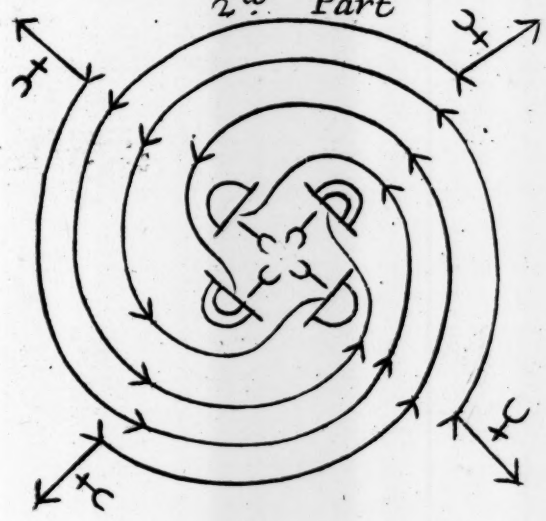




Fig. 3.^d



2^d Part

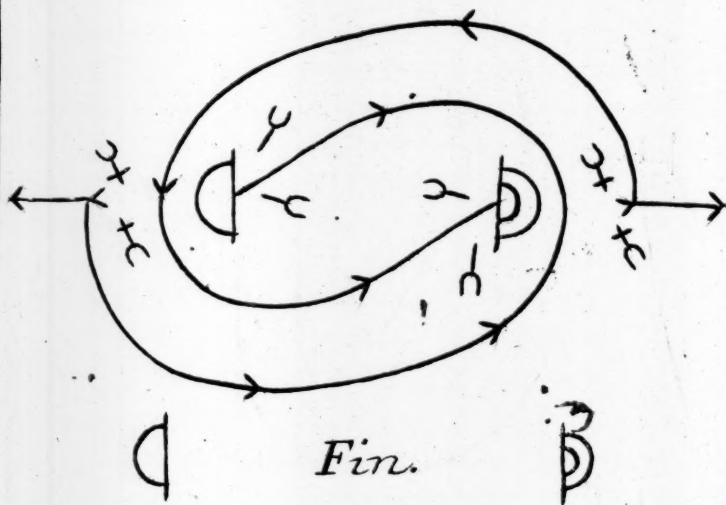


The Diligent

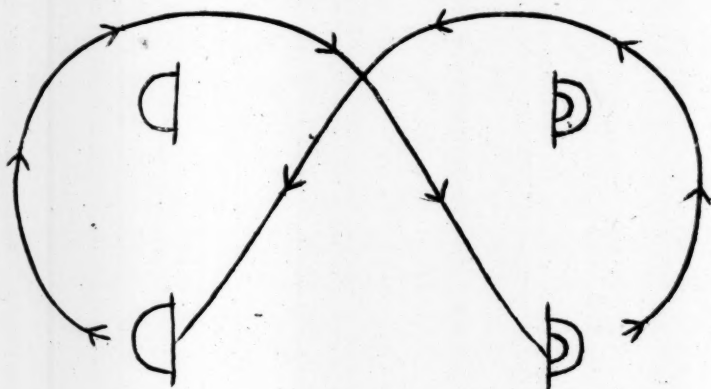
38



Fig. 4.th



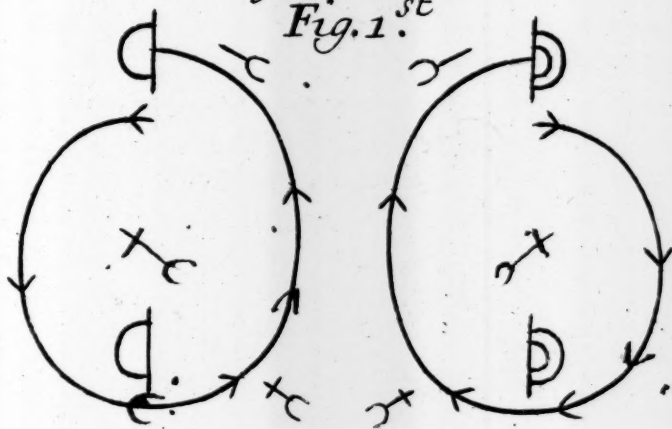
2.^d Part





The Great Turk

Fig. 1st



The Great Turk

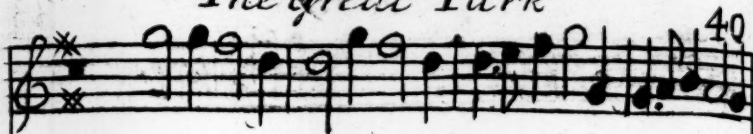
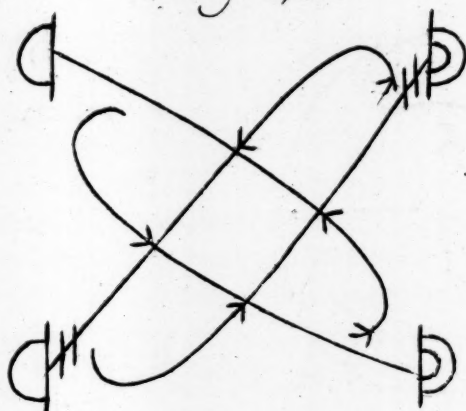
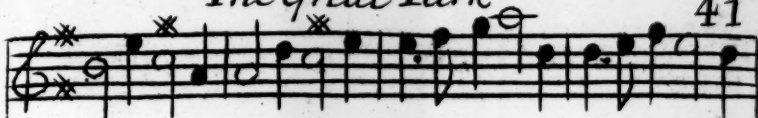
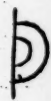
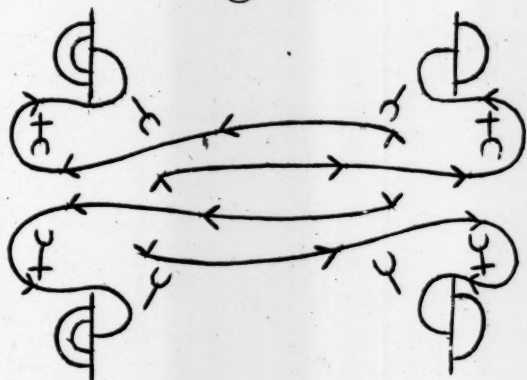


Fig. 2.^d



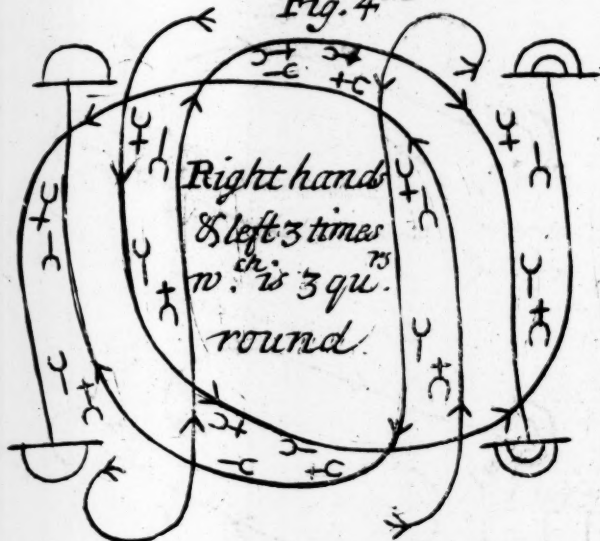
The Great Turk*Fig. 3.^d*

The Great Turk

42



Fig. 4th

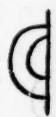
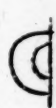
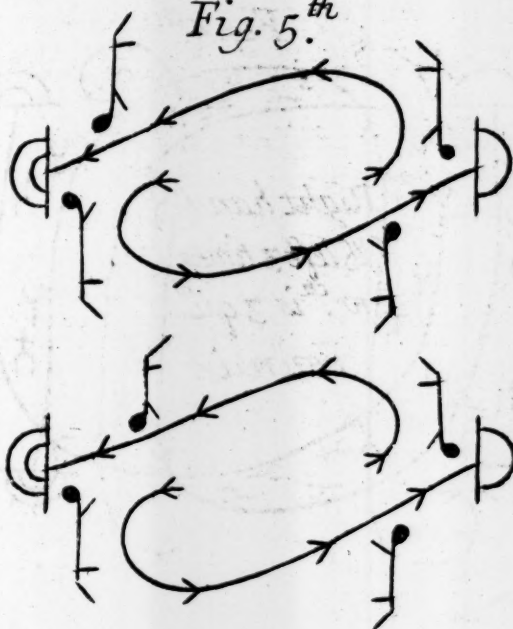


The Great Turk

43

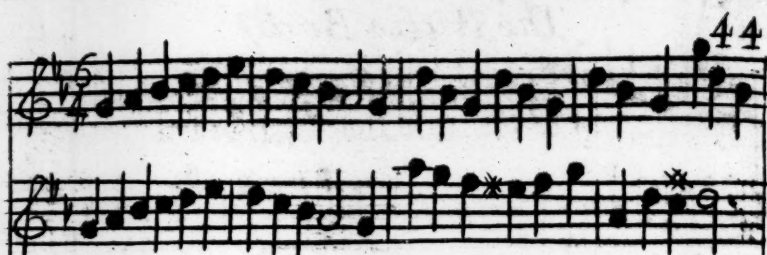


Fig. 5.th



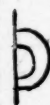
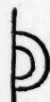
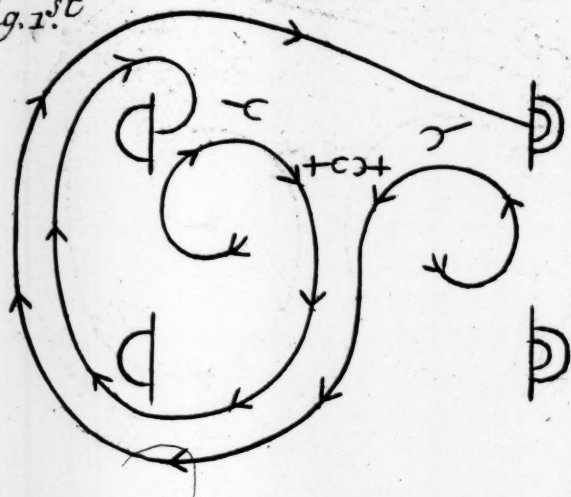
Fin.

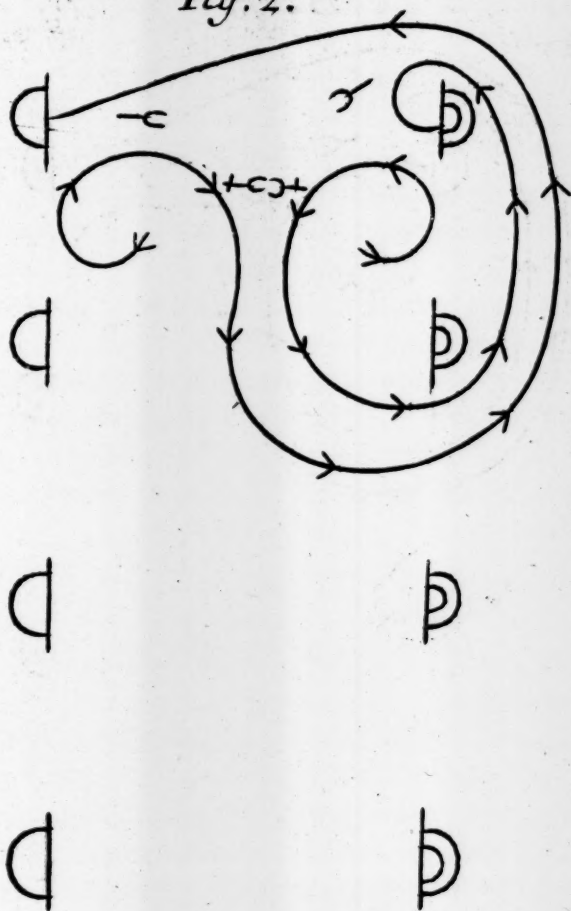




The Buzie Body

Fig. 1st



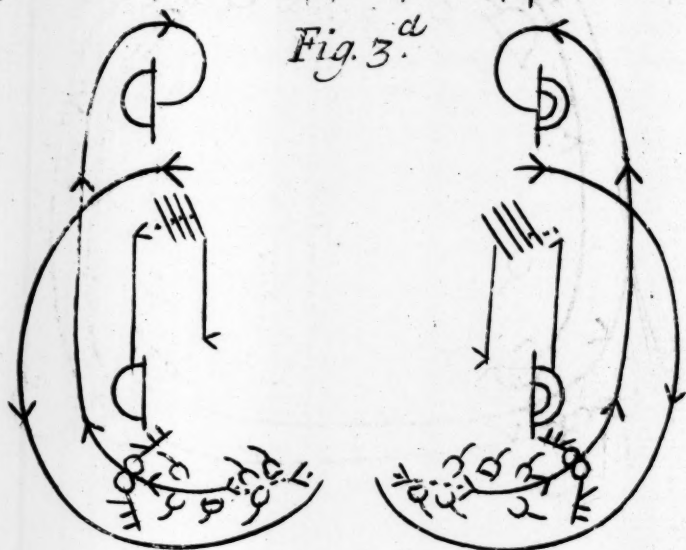
The Busie Body*Fig. 2. d*

The Buffie Body

46



Fig. 3.^d

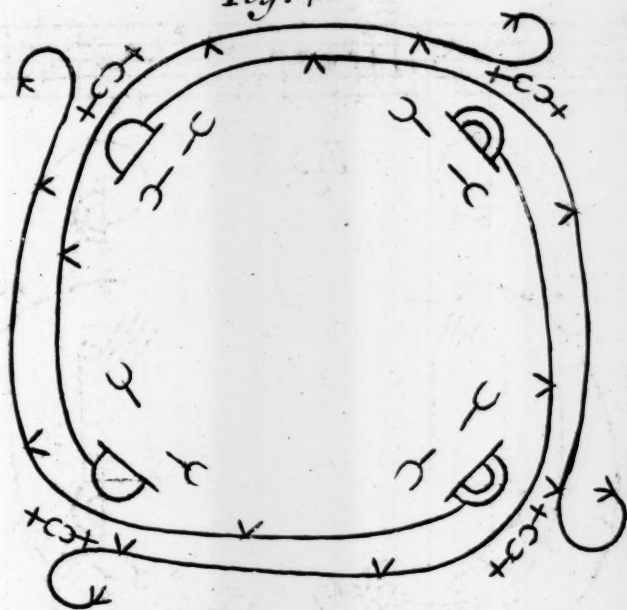


The Busie Body

47



Fig. 4th

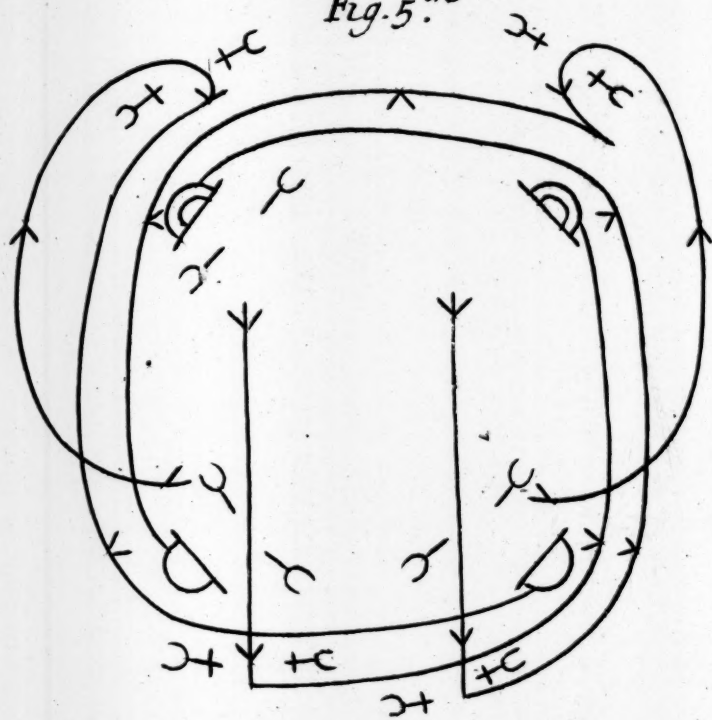


The Busie Body

48

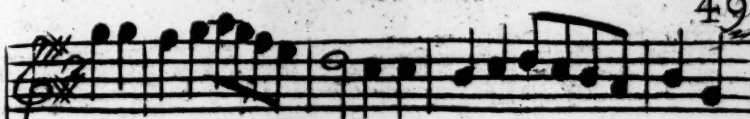


Fig. 5.th



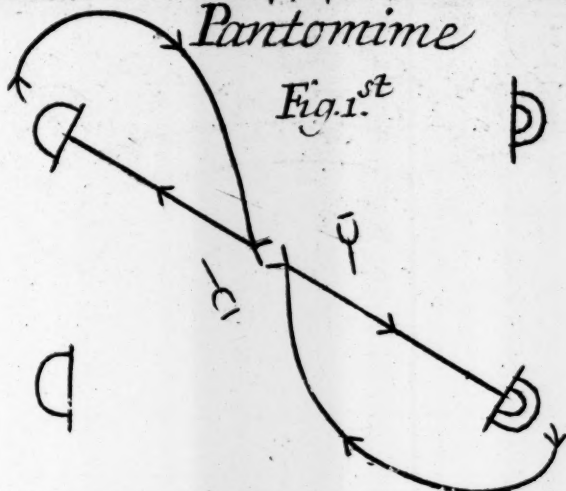
Fin



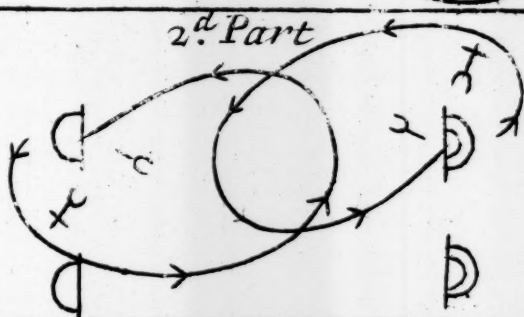


Pantomime

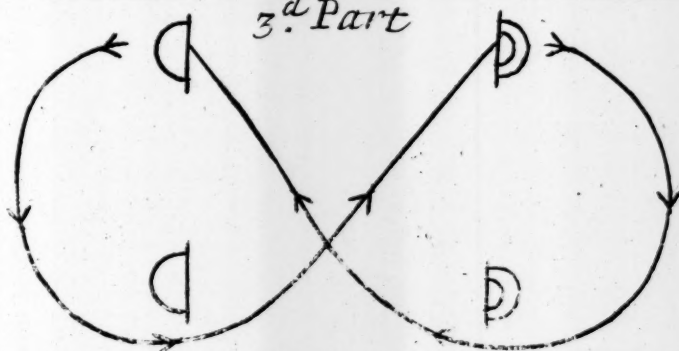
Fig. 1.st



2.^d Part



3.^d Part



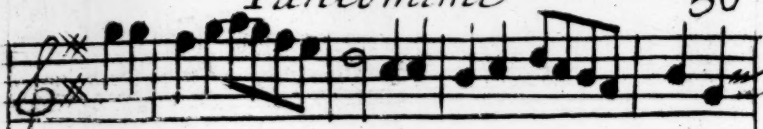
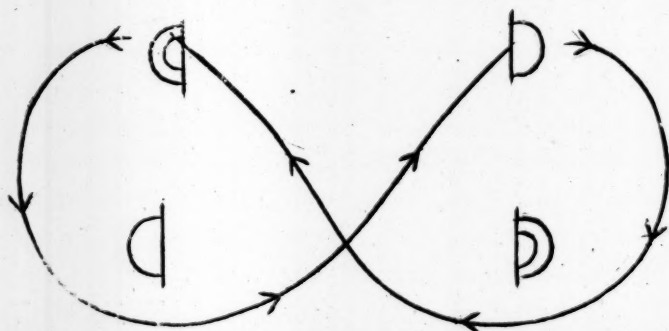
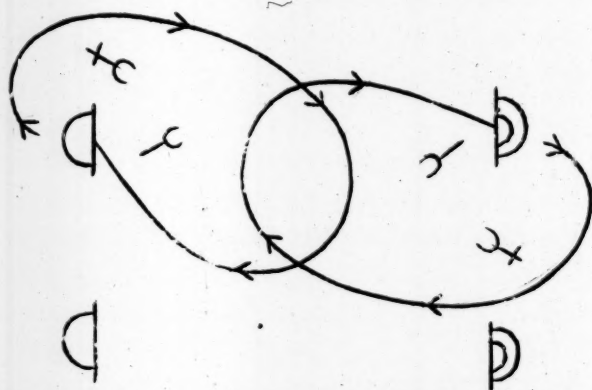
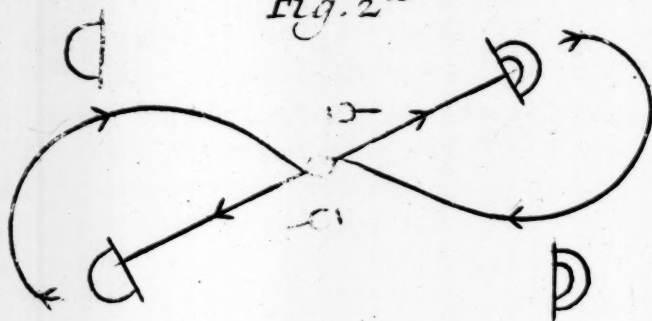


Fig. 2^d



Pantomime

51

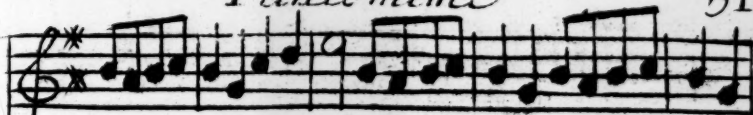
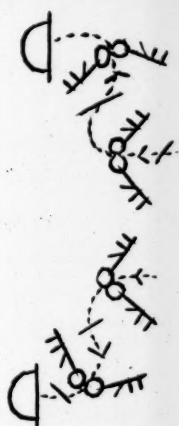


Fig. 5^d

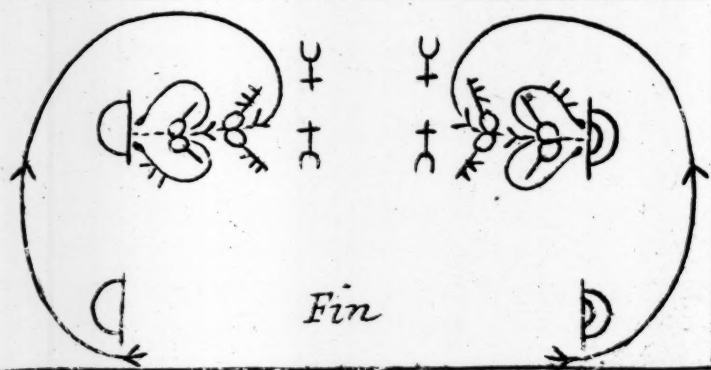
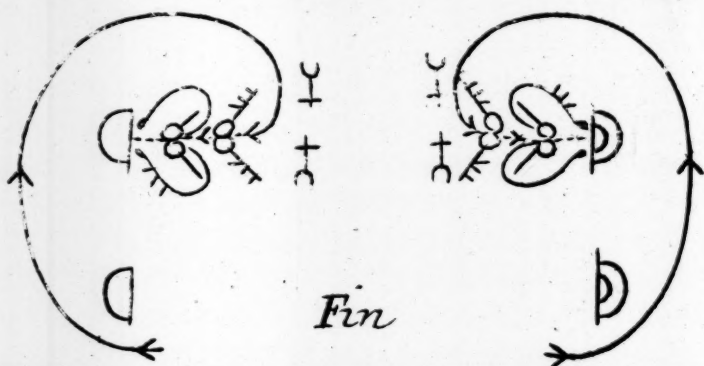
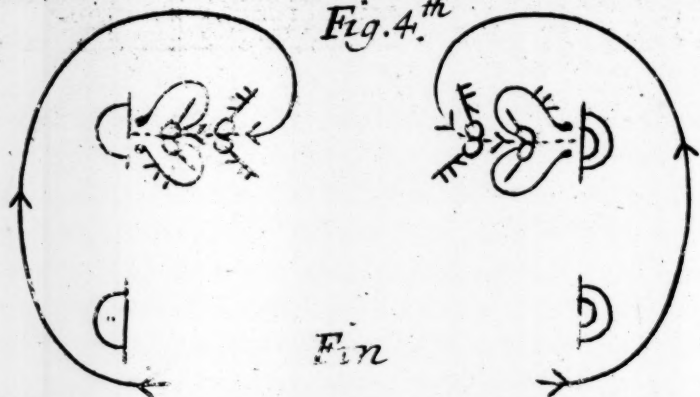


Pantomime

52



Fig. 4.th





Gasconne

Fig. 1^{re}

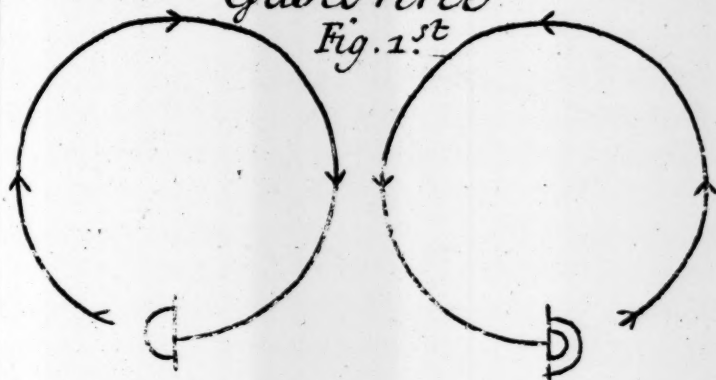
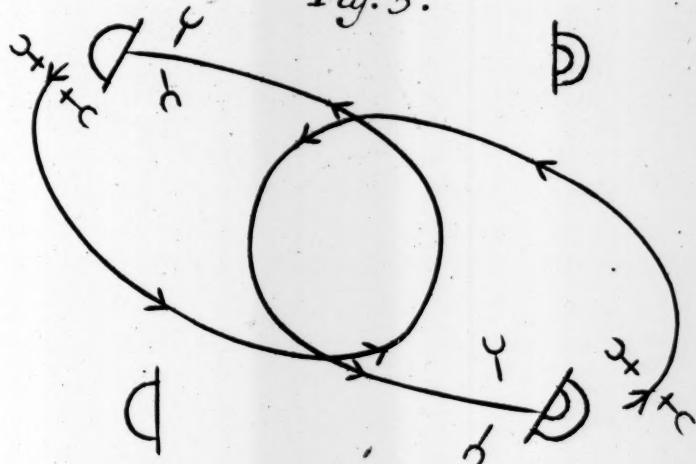




Fig. 3^d.



Gasconne

56

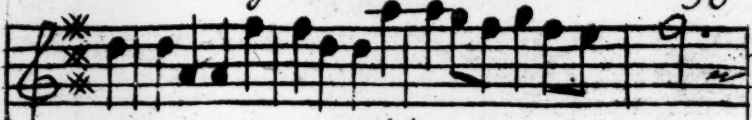


Fig. 4th

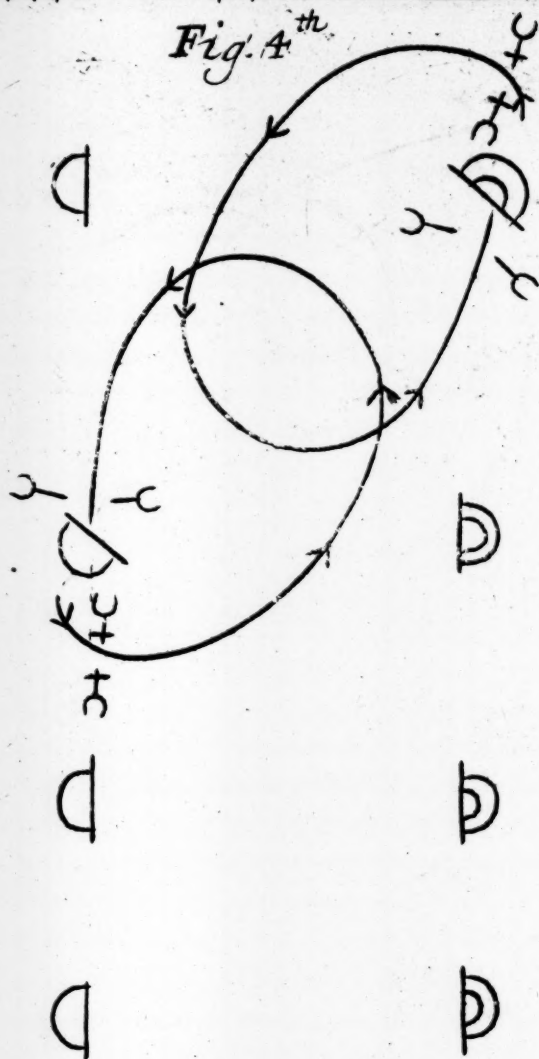
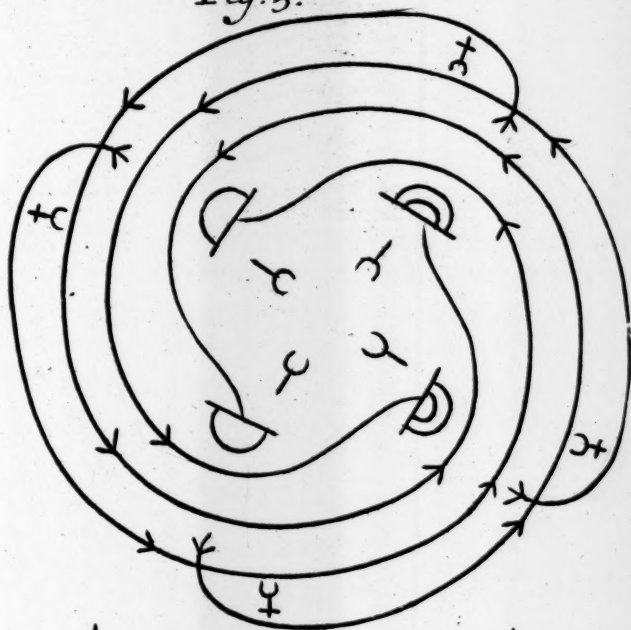




Fig. 5.th

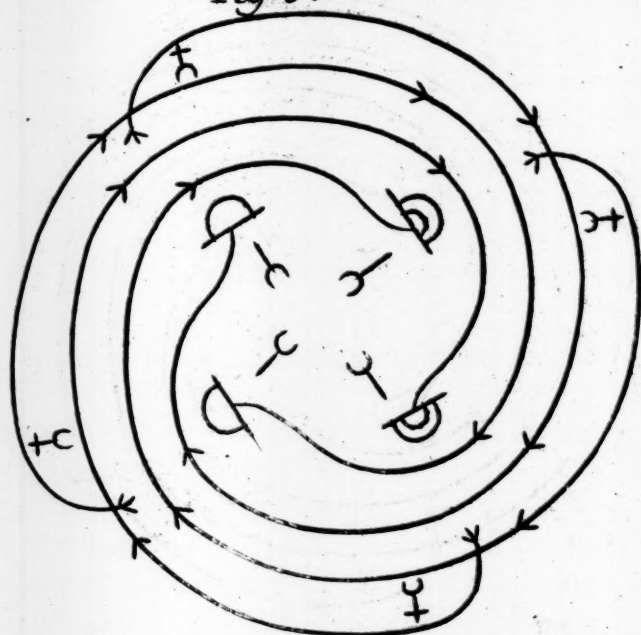


Gasconne

58



Fig. 6th

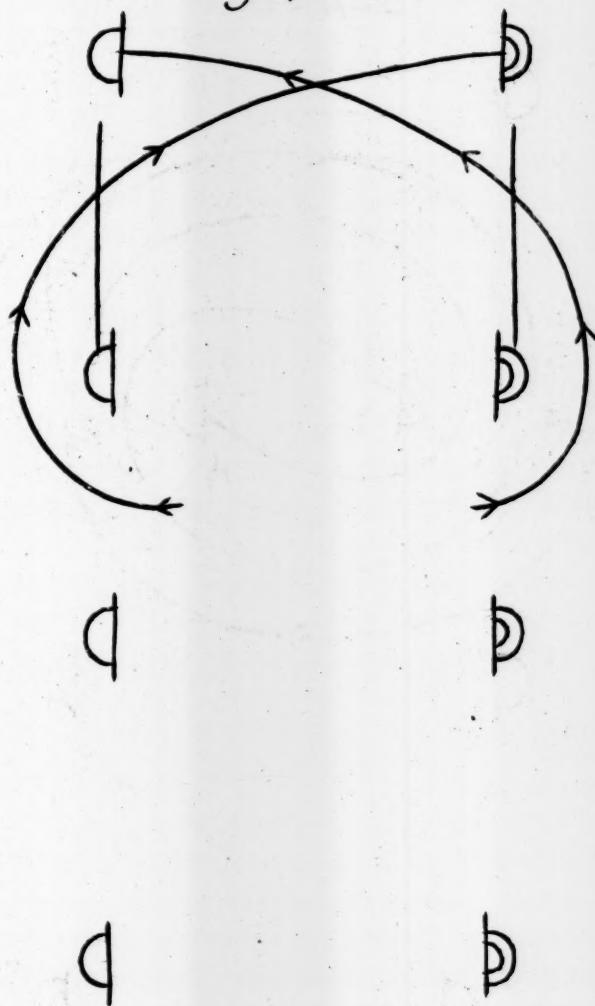


Gasconne

59



Fig. 7.th

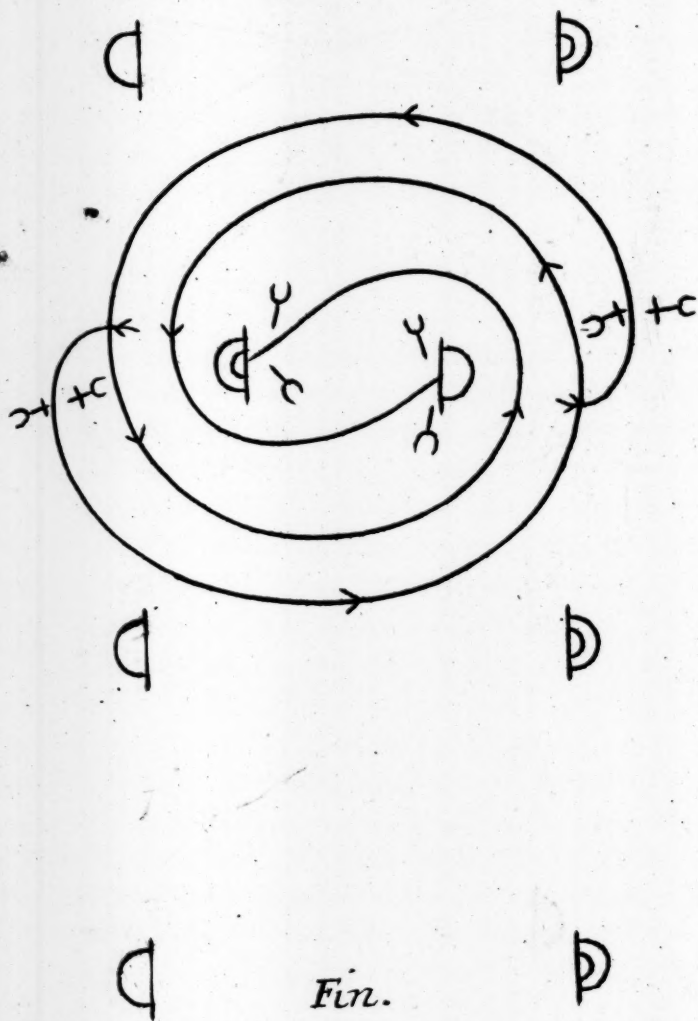


Gasconne

60



Fig. 8.th





The Female Saylor.
Fig. 1st

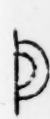
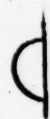
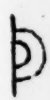
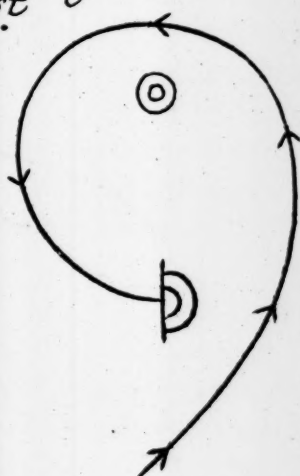
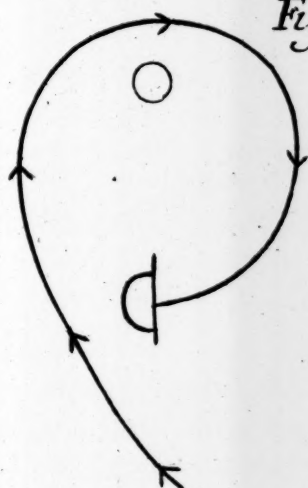
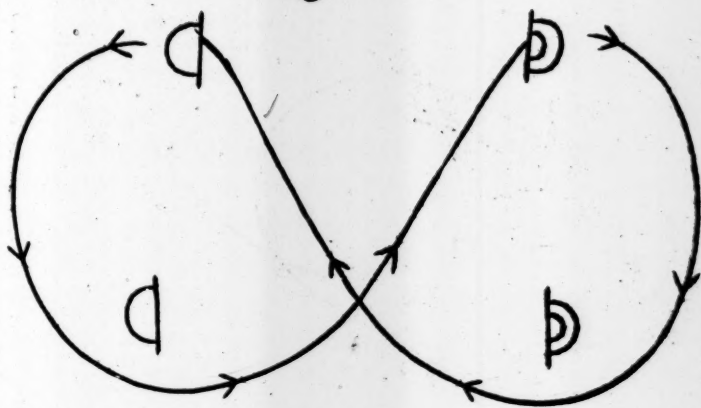


Fig. 3.^d

D

D

D

D

The Female Saylor

64

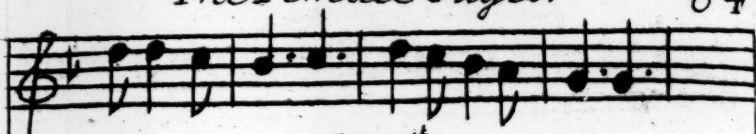
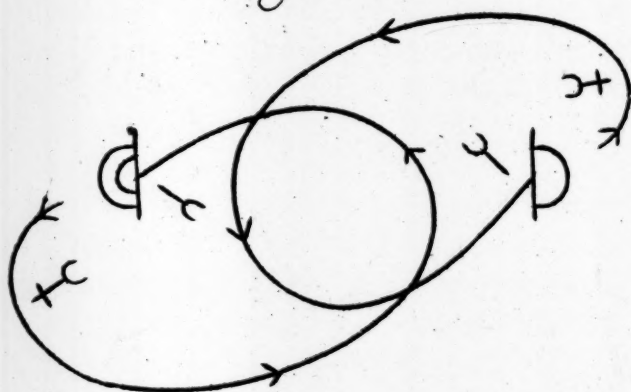
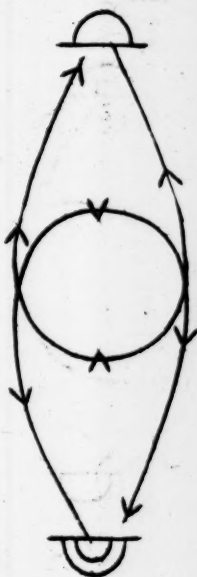
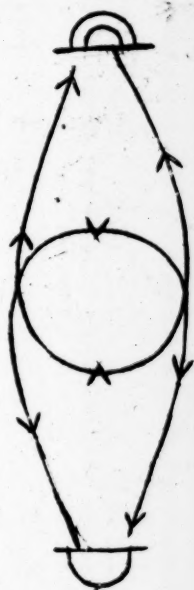


Fig. 4.th



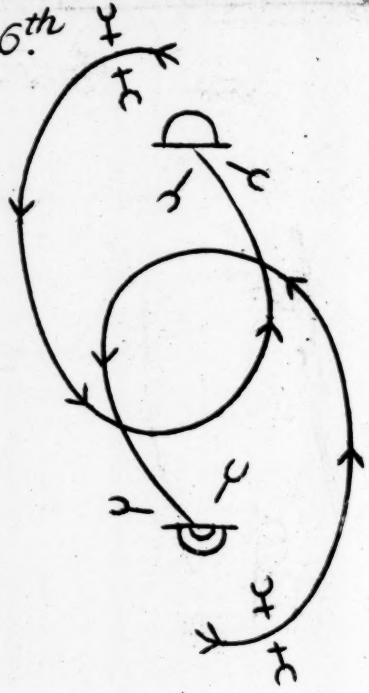
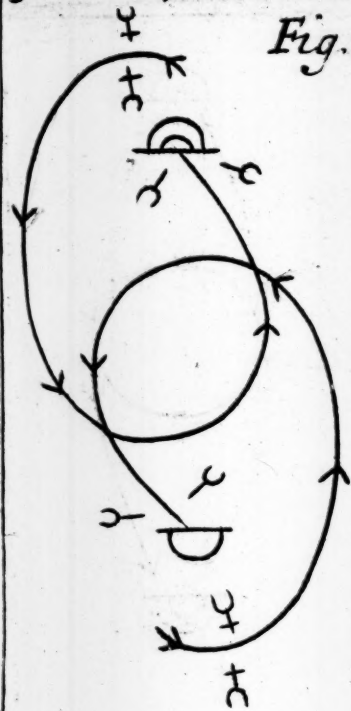
*Fig. 5.th*

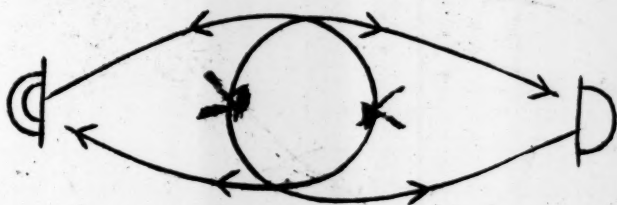
The Female Saylor

66



Fig. 6th



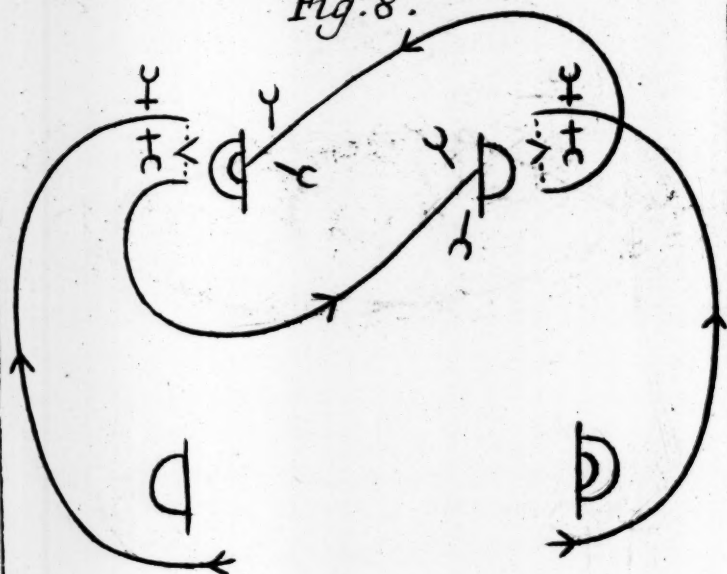
The Female Saylor*Fig. 7th*

The Female Saylor

68



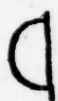
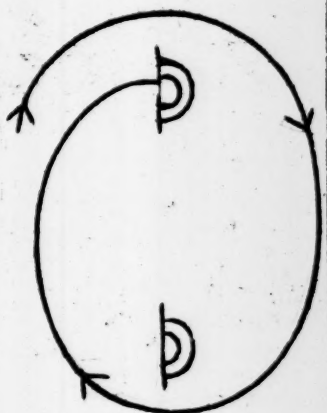
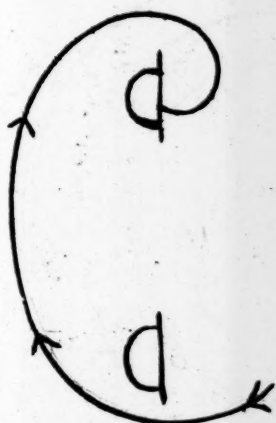
Fig. 8th



Fin.



The Tatler
Fig 1st

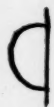
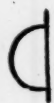
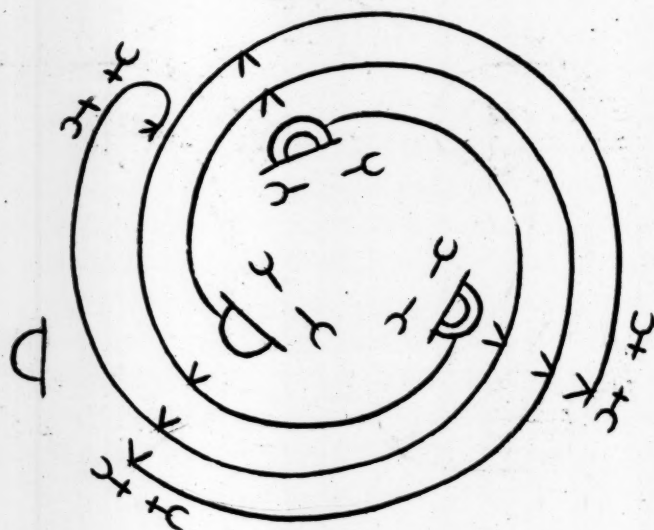


The Tattler

70



Fig. 2^d

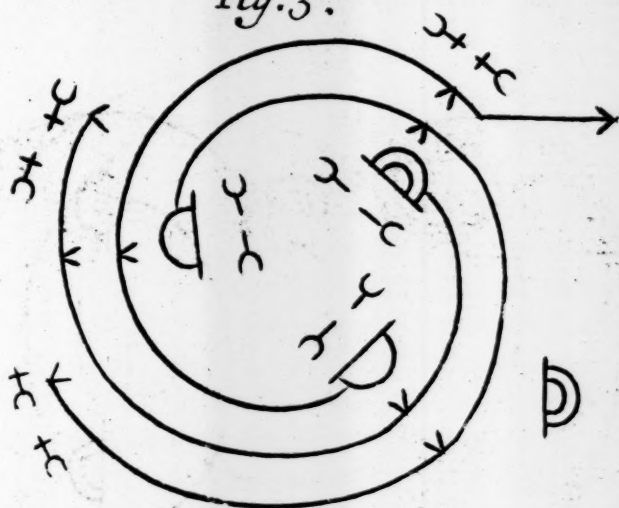


The Tatler

71



Fig. 3.^d

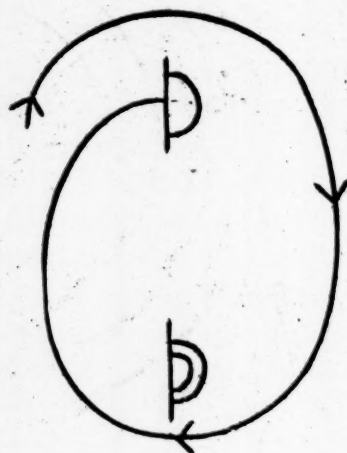
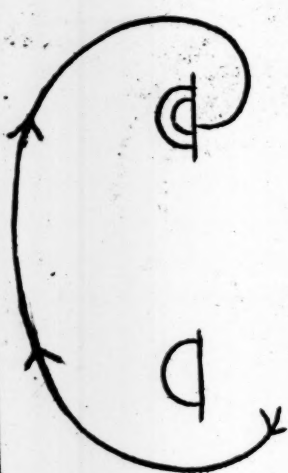


The Tatler

72



Fig. 4.th

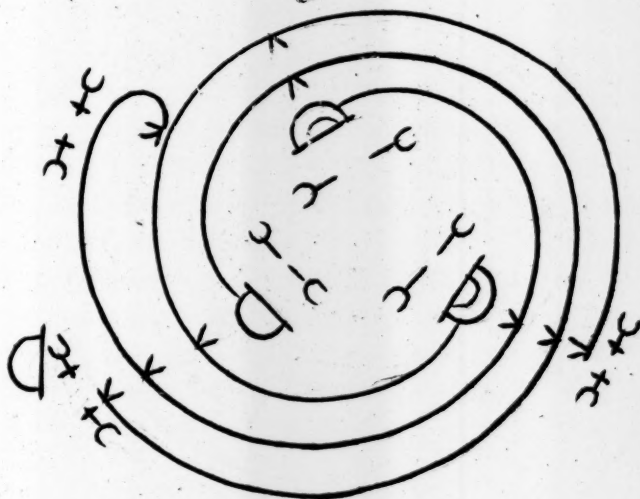


The Tatler

73



Fig. 5th



The Tatler

74



Fig. 6th

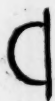
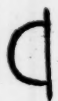
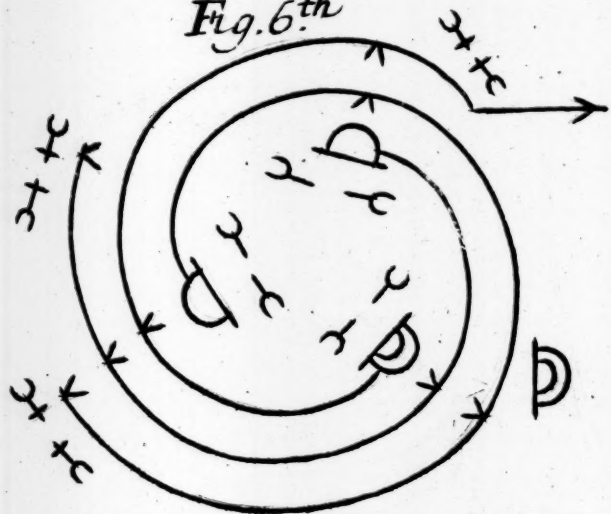
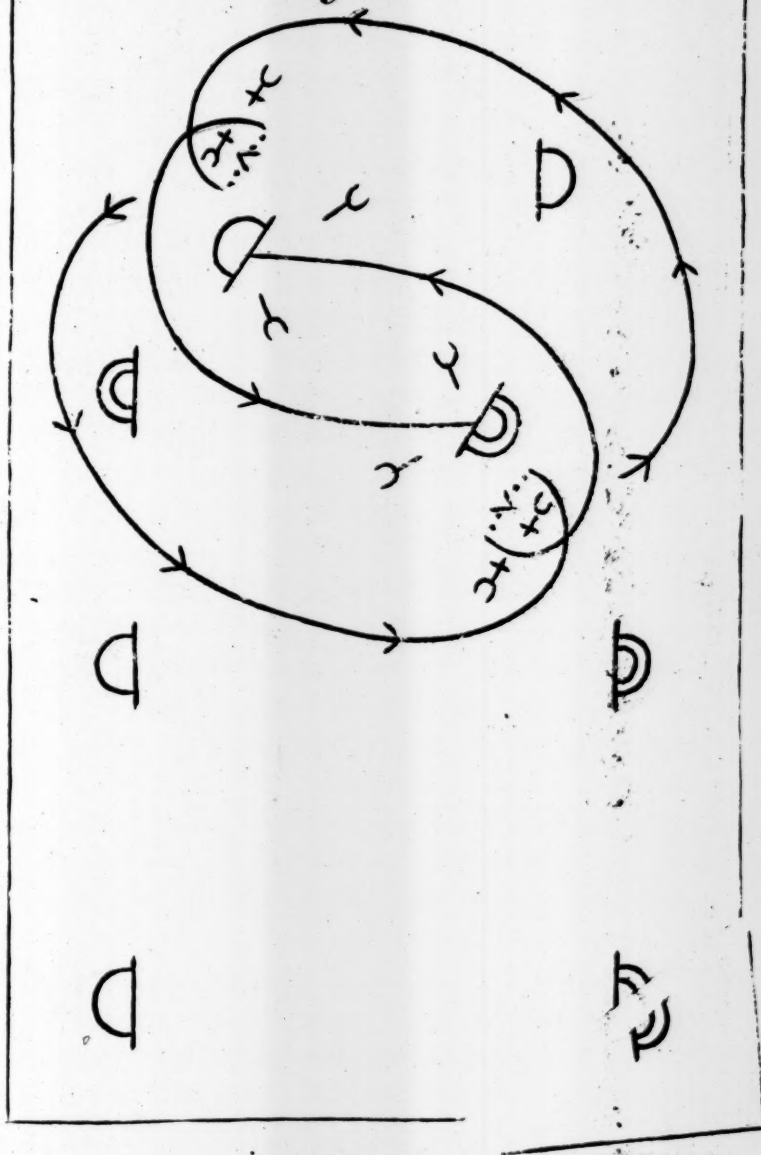




Fig. 7th

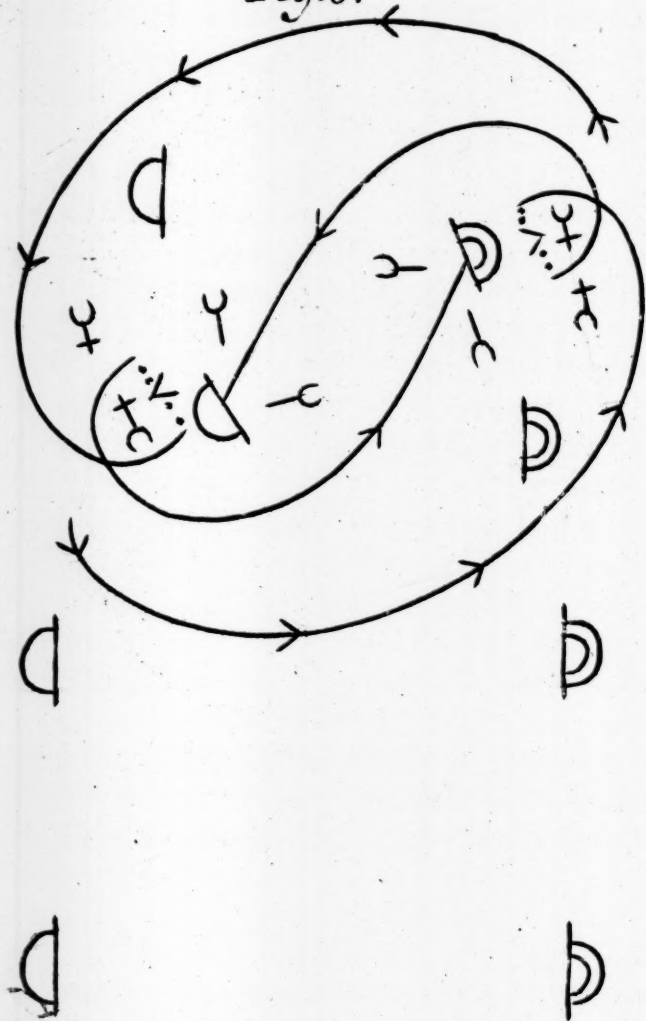


The Tatler

76



Fig. 8.th

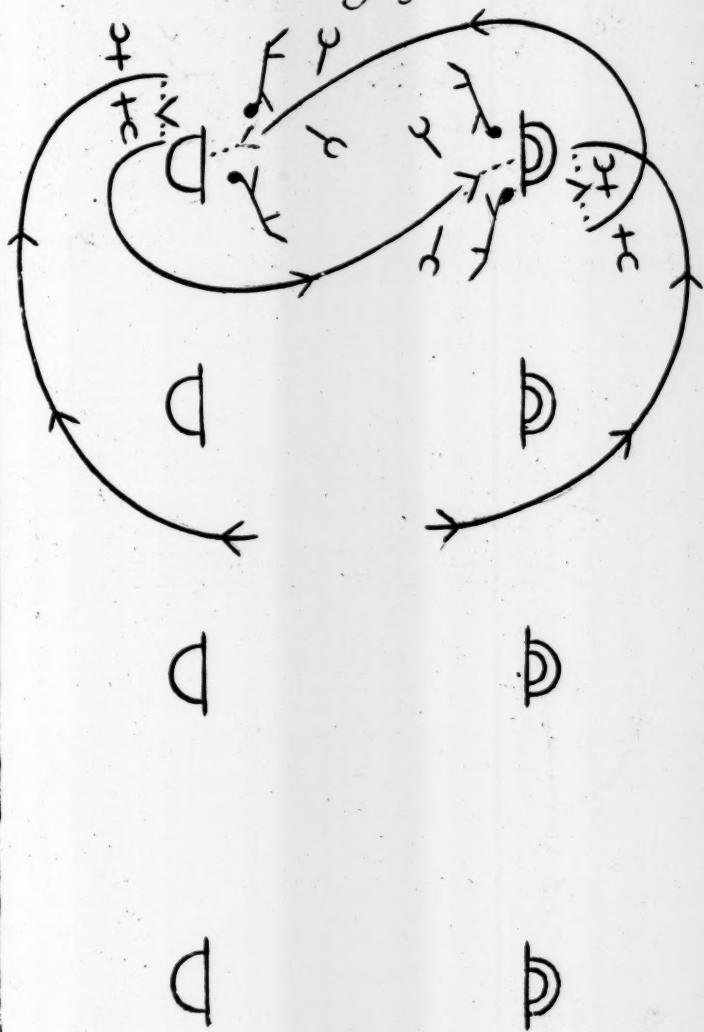


6

77



Fig. 9th



The Tatler.

78



Fig. 10th

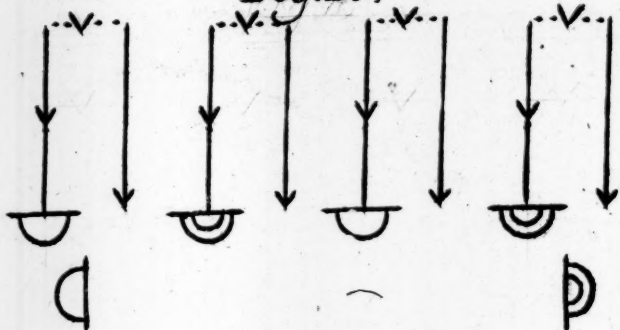
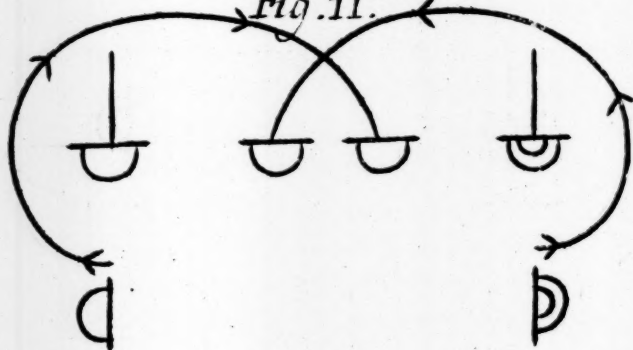


Fig. 11.th

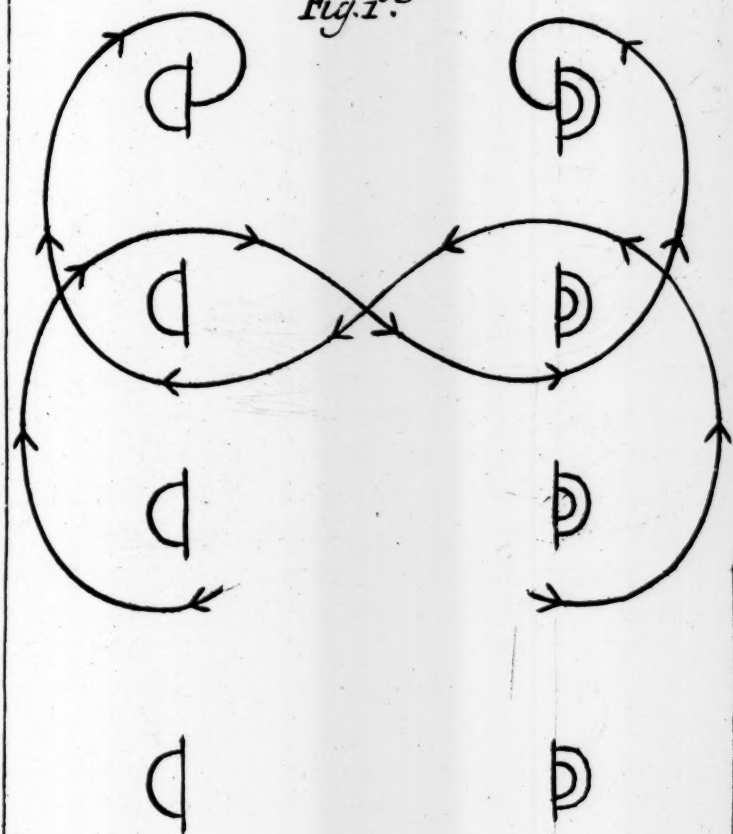


Fin.





The Tost
Fig. 1^{re}

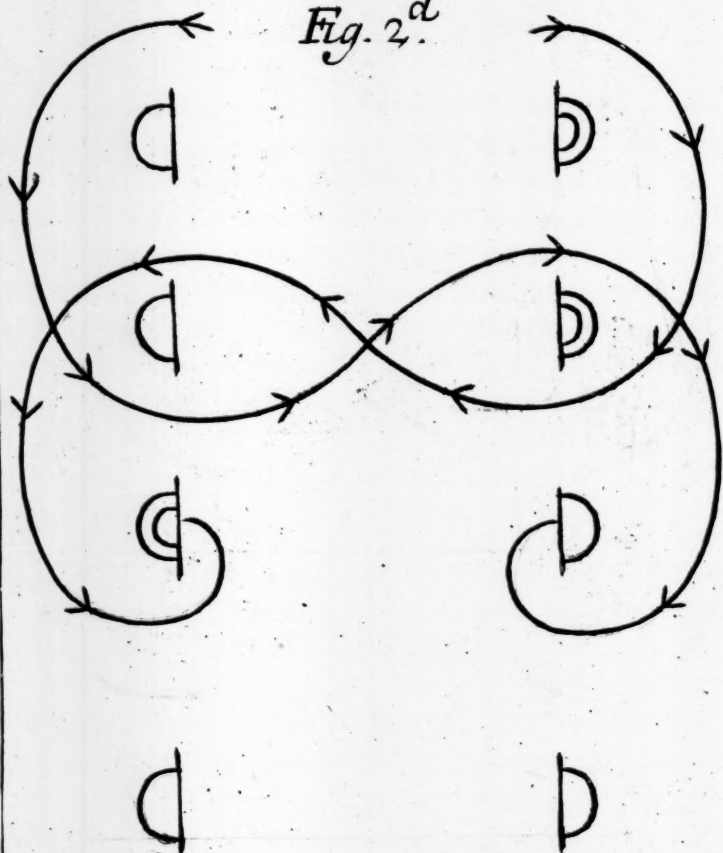


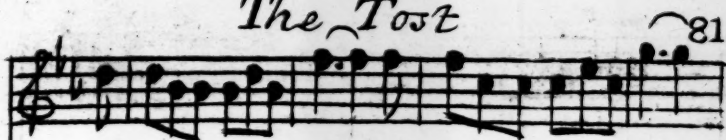
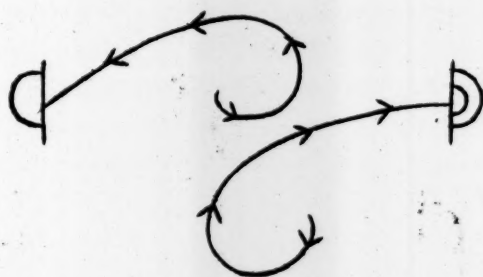
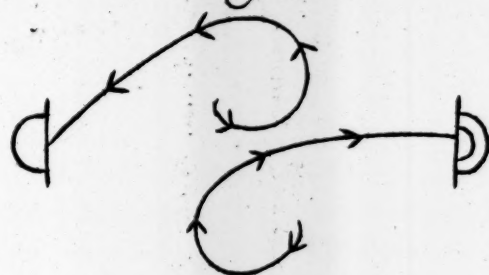
The Tort

80



Fig. 2^d



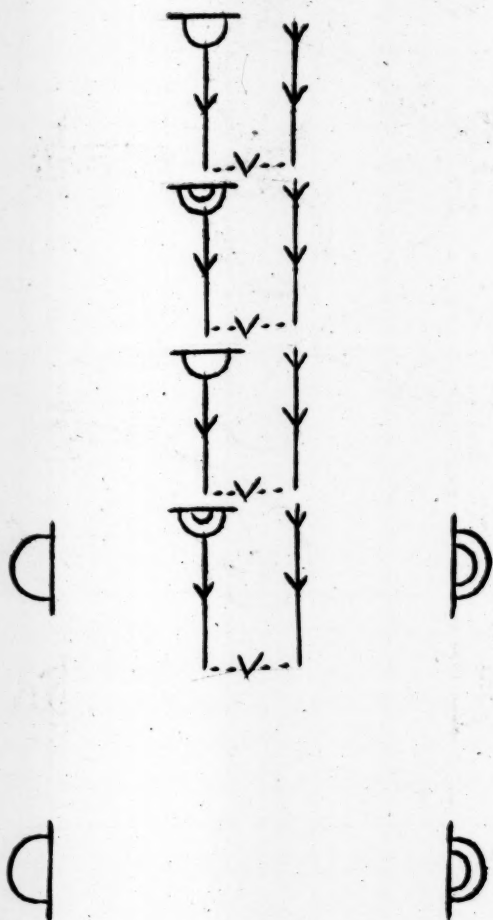
The Tost*Fig 3^d*

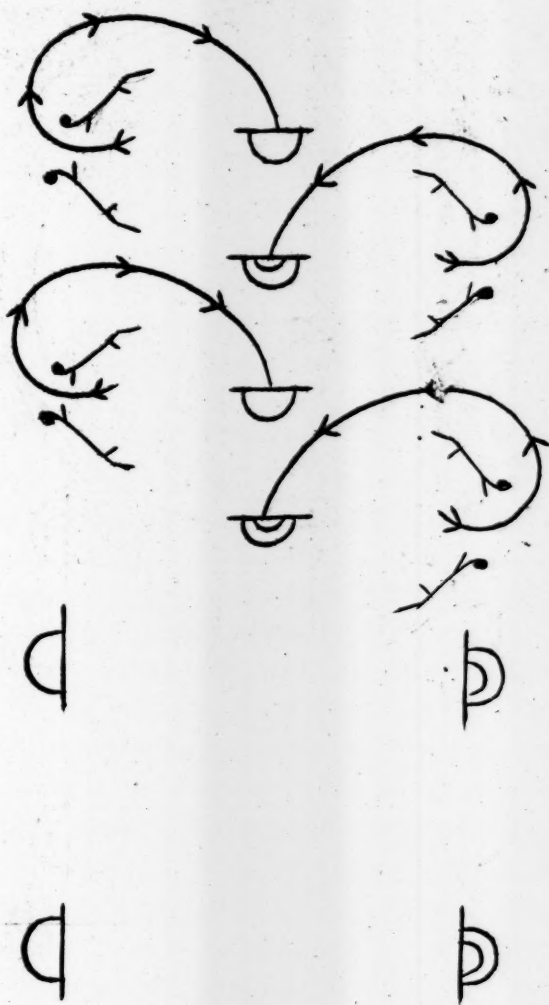
The Test

82



Fig. 4th



The Tort*Fig. 5th*

The Tort

84

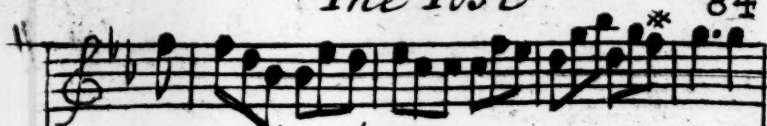
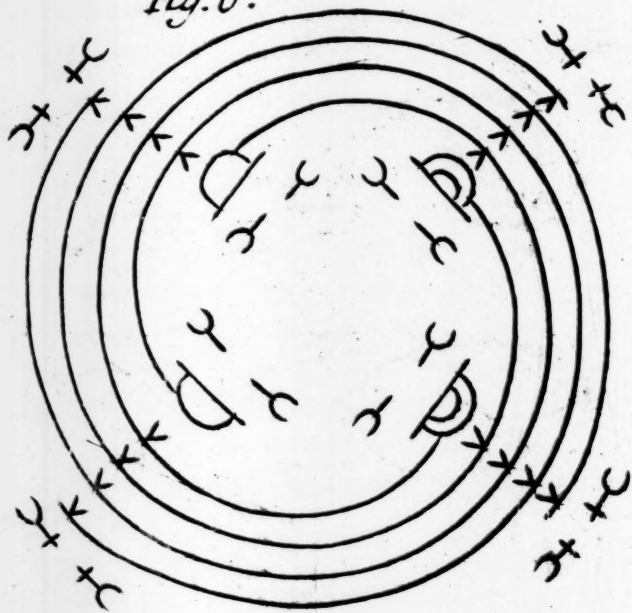
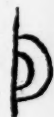


Fig. 6th



The Toss

85

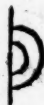
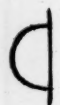
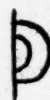
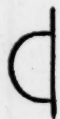
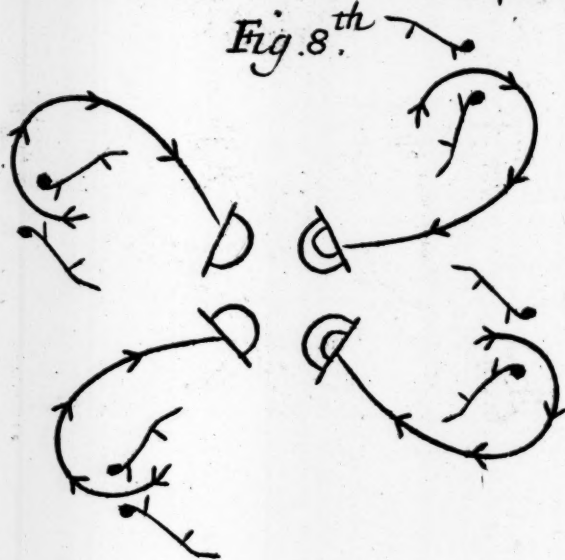
*Fig. 7.th*

The Toot

86



Fig. 8th

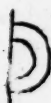
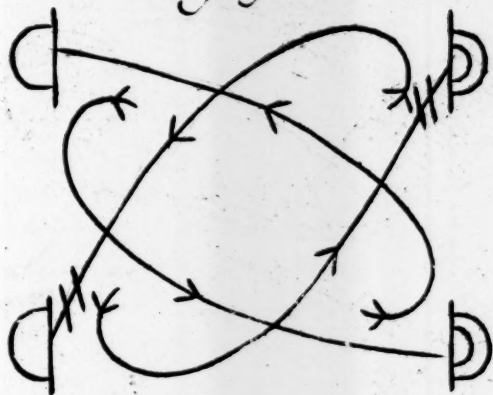


The Toast

86



Fig. 9th

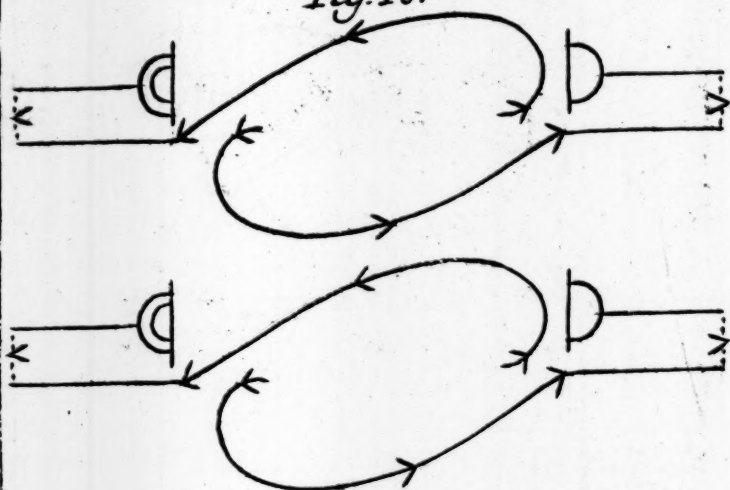


The Tort

88



Fig. 10.th



Fin.



[V.]

[V.]